

10/24/62 P.O.L.

Mrs. James M. Willis
Manset,
Maine

Int. Main

1. Pines-Small Point, Maine
1932 W.C. \$4000.

2. Sea Gulls Soaring 1940
W.C. 4000.

3. Sea Movement in
Greys III 1949
W.C. 4500.

BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
9TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

October 15, 1962

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This is just a reminder that I am asking W. S. Budworth & Son, Inc., to pick up on about the 1st of November the paintings by Abraham Rattner and Max Weber, which you are lending to our Color Exhibition. We are very appreciative of your cooperation in this exhibition.

I am enclosing our insurance forms for you to sign and return both copies to us.

Sincerely yours,



Richard F. Howard
Director

RFH/eh

Encl: Insurance Form

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 25, 1962

Mr. Max Isenbergh
Office of the Secretary of State
Department of State
Washington 25, D. C.

Dear Max:

Since I have had no word from you for so long a period I'm curious as to whether the new allotment of paintings has been hung, etc. In my previous letter you may recall my offer to supervise the installation and that seems to have been the end of our correspondence.

I hope you are well and happy and that I will hear from you shortly.

Sincerely yours,

EOH:gs

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The SWETZOFF Gallery 119 Newbury

Street, Boston 16, Massachusetts

KEamore 6-1990

Hyman Wulf Swetzoff

October 23, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Edith:

There are two Edward Steichen watercolors for sale;
are they worth anything?

Best,



HWS/s

Print to publishing information regarding sales transactions.
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October 18, 1962

Mr. Charles Alan
Alan Gallery
766 Madison Avenue
New York, New York

Dear Charles:

Although I tried desperately to get uptown to see some exhibitions and particularly to call on you I have not had an opportunity to do so what with a reduced staff, dealers association meetings, trips to various parts of the country, etc.

As I mentioned to you I was rather taken aback when I saw the name of Jake Lawrence on Dintenfass' list of artists. I would have been very happy to take him back. If you are also considering releasing Reuben Tan I would be most interested, but of course you know I would never approach an artist associated with another gallery unless he is released. Won't you let me know about this?

Also I understand that there was somewhat of a mixup about Knipschild. When I arrived in Cedar Rapids, or wherever the plane lands, I was met by Knipschild who assumed the responsibility of delivering me to the State University of Iowa. He invited me to his studio and I purchased a number of his very small paintings with the idea of using them in our forthcoming Christmas show. At the time I understood or misunderstood that anything sold in his studio was independent of any other commitments, but insisted that he write you about this purchase. Will you please let me know what the arrangements are as I would very much like to make payment for these pictures and want to make sure that there are no complications. Will you please get in touch with me at your convenience?

Best regards.

Sincerely yours,

EGH:gs

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ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8670-71
3-72-13-14

10 EAST 40TH STREET
NEW YORK 10, N. Y.

October 19th, 1962

Mrs. Edith G. Halpert
c/o The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

Re: D/A - 11/28/61
George W. W. Brewster

We are enclosing herewith copy of letter dated 10/19/62 addressed to Mr.
Frederick Baum, relative to the above captioned accident and which is self-
explanatory.

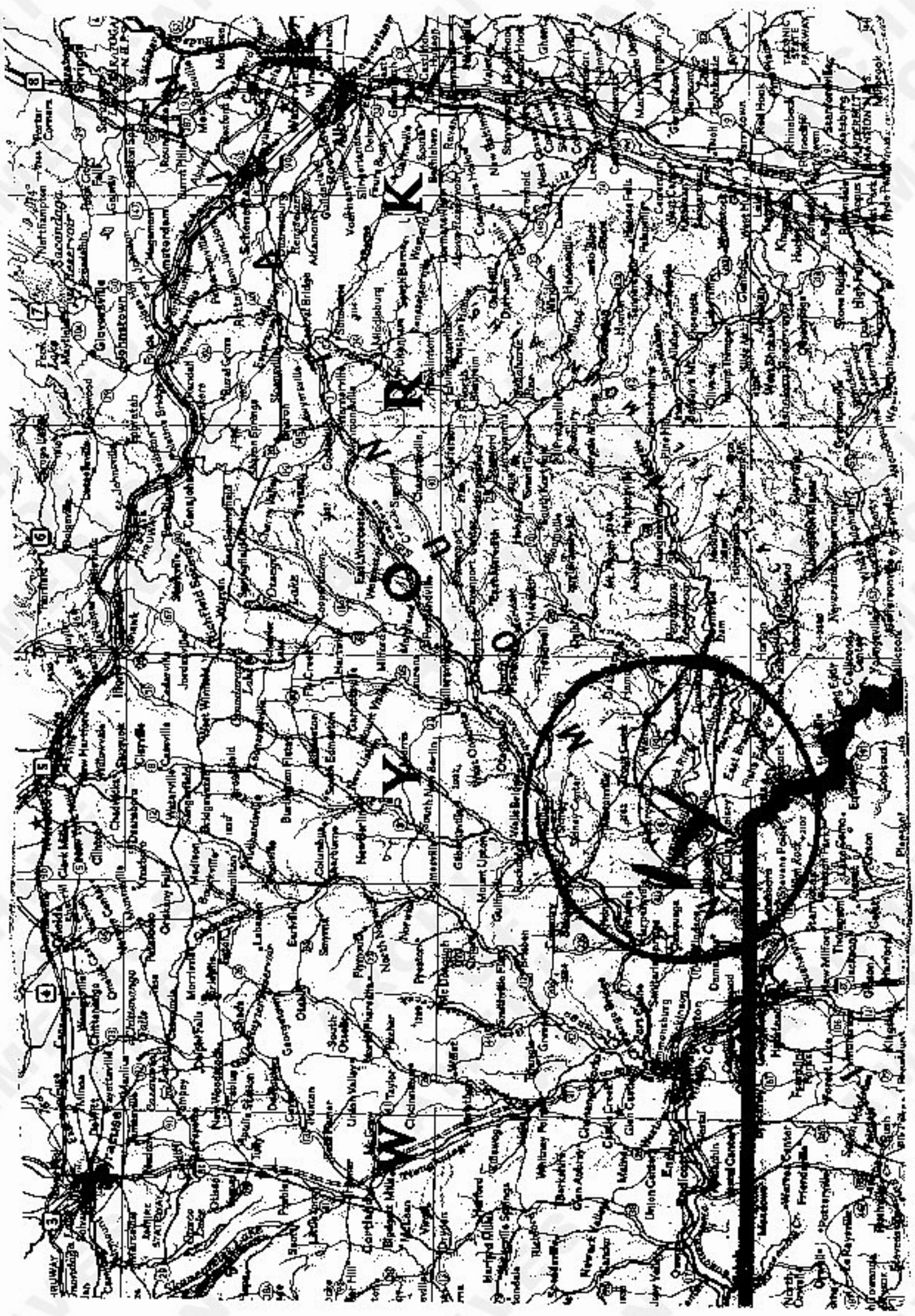
Very truly yours,

ARTHUR R. FREEMAN

BY: Arthur R. Freeman

ART:SG
ENCL:

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MILTON LOWENTHAL
COUNSELOR AT LAW
ELEVEN BROADWAY
NEW YORK 4, N. Y.
—
DIGBY 4-0700

October 24, 1962

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Re: Estate of Max Weber

Dear Edith,

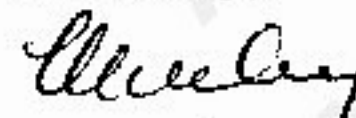
I enclose herewith a schedule of paintings belonging to the estate of Max Weber for your attention.

As you know, the Federal Revenue Code permits the executor at his option, to value all property as of a date one year after decedent's death, or more particularly in this case, October 4, 1962. This we have decided to do, feeling certain that the general economic decline must of necessity reflect itself upon the values of all works of art.

I might suggest that in a determination of "fair market value", it is generally referred to as the price which a willing buyer would give and a seller would accept for property on the valuation date, neither being under any compulsion to sell, as distinguished from an offering price.

I shall appreciate the opportunity of discussing this matter with you further, at your convenience.

Cordially,



Milton Lowenthal

ML:ok
Enclosure

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"It especially interested me because it's not just another picture book," she explained. "It is beautifully done, both in the careful printing and the scholarly text. It convinced me that there is a true respect for art in Huntington."

Miss Gatling has not yet made any concrete plans for the future of the Heckscher Museum.

"I need more time to get settled and coordinate my thinking with that of the trustees," she said. "However, my first objective is to find more room for better storage and care of the paintings in the museum's permanent collection."

Also high on her list of future projects is a catalogue of the 129 paintings by European artists now held by the museum. "I hope we can match the quality of 'American Painting' when we catalogue the European works," she said.

While in Des Moines, she served as a consultant to Harlan Bartholomew and Associates when that firm was hired to plan for the future development of state buildings in the Iowa capital. Bartholomew and Associates is presently working on a long-range plan for the development of Huntington's vacant land.

Remarking on the coincidence, Miss Gatling pointed out: "The Bartholomew study will undoubtedly be of great importance to Huntington's future. But we must remember that cultural growth is every bit as important as land development."

The new museum director feels that the Citizens Committee on the Arts will play a vital role in the future growth and development of the Heckscher Museum and the town's other cultural activities.

The committee, composed of 15 of the town's civic leaders, educators, business leaders and artists, has just completed a survey of Huntington's present facilities in the fine arts. It is now studying the town's future needs. When the study is completed, the committee will make recommendations to the Town Board.

In announcing Miss Gatling's appointment, Mr. Wilhelm and Town Councilman Ruth Corcoran said:

"We are particularly fortunate in bringing Miss Gatling, with her excellent background and experience, to Huntington at this time. Huntington is one of the fastest growing townships in the country. In 1945, the population was 40,000. Today it is at the 140,000 mark. By 1980 it is expected to reach 240,000. We must take advantage of all of our cultural opportunities to meet future needs."

The museum is open from 10 a.m. to noon and 1 to 5 p.m. Tuesday through Saturday and from 2 to 5 p.m. on Sundays. It is closed Mondays. Admission is free. Copies of "American Painting" can be obtained at the museum for \$1 each.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
RONALD GREENBERG

380 FIFTH AVENUE
NEW YORK 1, N. Y.
LONGACRE 5-2424

October 19, 1962

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

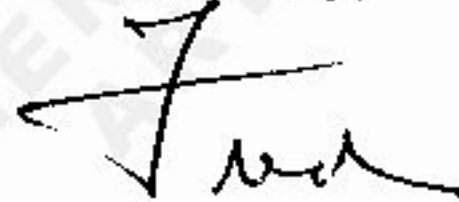
Enclosed is copy of letter of even date to Mr. Muchnick in Boston whom I am retaining in connection with the accident. The fee arrangement is in accordance with the statement to me by Miss Greenberg.

Mr. Muchnick needs to be advised as to certain particulars in order to prepare the complaint. He wants to know the extent of the injury sustained, any permanent effects, the amount of your doctors' bills, the names and addresses of the doctors and when you consulted them, how long you were unable to carry on your usual working duties, and any other relevant facts as to the seriousness of the injury. He would also like to know the details of the injury such as the hour of the day when it occurred, the conditions which created the risk, and the facts showing the negligence on the part of the owner in not safeguarding against the risk.

As soon as I receive the foregoing information, I will communicate it to Mr. Muchnick.

With best regards.

Sincerely,



FB/lms

Price to publishing information regarding sales transactions. Reservations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Thank you for your notices.

NEW

OUR NEWEST ADDRESS

88 CENTRAL PARK WEST

NEW YORK 23

NEW YORK

FRANCES AND ALBERT HACKETT

SE 4-9389

Pickup
cust.
ok

Client

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10/27/62

Mrs. JAMES M. WILLIS
SEAWALL ROAD
MANSET, MAINE

Dear Miss Halpert:

I was sorry not to have been able to speak with you when I was in your gallery Wednesday - but realize how busy you were.

It was a pleasure to have met Mr. Morin - and have him show his father's pictures.

Of the pictures we were

Albright-Knox Art Gallery
Buffalo 22, New York

October 26, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you very much for your letter giving me some idea of the price of a Dewing. I have given the information to the person who wanted it, and she was most appreciative. I am grateful to you for getting the evaluations for me, and hope my request did not cause you too much trouble.

With best regards,

Sincerely yours,



Gordon M. Smith
Director

GMS:eb

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Urbana - EMpire 7-6611

October 29, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Indeed the Tseng Yu-Ho is in the exhibition. It was on the list that Mr. Donovan brought with him when he returned from New York, but not on our earlier list, and the forms for Tseng Yu-Ho have been dispatched. Be sure we get the "statement from the artist".

The Rattner letter is excellent, and I am very glad you sent it. I presume that the statements from Davis, Stasack, and Shahn will be forthcoming.

Following your suggestion, I will write to Mr. and Mrs. Leo Praeger. I suppose 347 Madison Avenue is the address to use? It is very kind of them to agree to the painting's being in the exhibition.

Best wishes,

Sincerely yours,

Muriel

(Mrs.) Muriel B. Christison

MBC:ap

*Write direct
to artists*

*lv
See cd*

*Give
address*

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October 22, 1962

The Reverend Anthony J. Lauck, C.S.C.
Director, Art Gallery
University of Notre Dame
Notre Dame, Indiana

My dear Reverend Lauck:

It was nice to hear from you. Indeed, I will be glad to cooperate with you, as I mentioned in my previous letter.

By the first of the year I hope to have an interesting collection of religious work by the artists you mentioned, probably with the exception of Zajac. However, I can show you photographs of his sculpture which we placed in museums and other collections, so that you may borrow directly or can get in touch with his permanent dealer--Felix Landau, in Los Angeles.

I look forward to your visit.

Sincerely,

EOH:eb

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DAVID A. WINGATE · 350 FIFTH AVENUE · NEW YORK 1, N. Y.

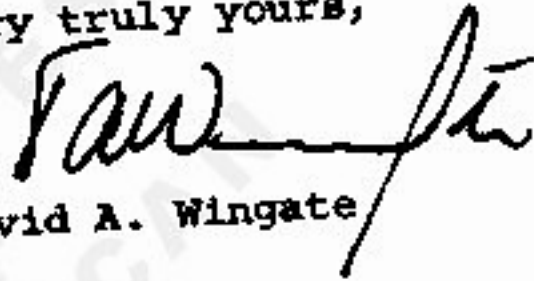
October 15, 1962

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

I would like to make arrangements to settle the outstanding amount due to you, and I would therefore appreciate it if you will prepare a detailed statement of my account from the first purchase, showing all payments to date.

Very truly yours,


David A. Wingate

DAW/rc

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

See in show
IRVIN GREIF, JR.

October 15, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery,
32 E. 51st Street,
New York 22, New York

Dear Mrs. Halpert:

Many thanks for letting us hear from you. Mrs. Greif and I certainly appreciated and enjoyed your personal attention while we were in New York. We had heard a lot about you and your fine collection, and it was our pleasure to meet you.

We have always wanted to own a Marin. When we saw THE RISING SEA, MAINE, 1941, we wanted one all the more. However, although your price is a fair one, I would have to liquidate some securities at a substantial loss. Therefore, I am afraid we will have to pass at this time, hoping that Mr. Marin, Jr. will still have this painting when we are in a position to buy.

If you should happen to have a water color which you think we would like, we would be interested in hearing from you. We come to New York frequently, or we could even make a special trip.

Unfortunately, we were unable to get over to the Corcoran, but we hope your evening was successful. Mrs. Greif joins in sending our warmest regards.

Very sincerely,

Irvin Greif, Jr.
Irvin Greif, Jr.

IG, JR/rt



GENE MORSE, A.I.D.

INTERIORS + ANTIQUES + GARDENS
3308 East Thirteenth Street + Wichita 14, Kansas

October 22, 1962

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Mrs. Edith G. Halpert

Dear Mrs. Halpert

A client of mine is anxious to secure several American primitives for her home in Colorado. She prefers children - and if possible children with animals - although this is not imperative.

My good friend Elizabeth Navas, has suggested you might be able to help me. I am wondering if you might have anything of this nature and if so, will you send me photographs, descriptions, sizes and prices of these paintings.

I hope that you will have something that may be of interest to my client.

Sincerely,

Gene Morse

jb

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MRS. JAMES M. WILLIS
SEAWALL ROAD
MANSET, MAINE

Others we saw are exceptionally good.

From the reading I have done - I had formed the idea that John Maxim had done his best water color work between 1926 and 1932. Do you believe this to be true?

Again, I was sorry not

October 22, 1962

Mrs. Stephen A. Stone
180 Elgin Street
Newton Centre, 59, Massachusetts

Dear Sybil:

It has been such a long time since I have seen you and Steve that I wondered whether you had decided to make skiing your permanent career and that New York is out of bounds for you. In any event, I thought I'd write and let you know that I miss you.

My very best to you and Steve.

Sincerely,

EOH:eb

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GUMP'S

Agents in:

AGRA
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

October 26, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The list of damaged items has been turned over to our comptroller, and he just told me that our insurance broker in San Francisco will have a representative from their New York office get in touch with you and inspect the damaged pieces. Of course, we are all very sorry that any damage occurred.

We feel very honored to be considered as a member of the Dealers Association and are looking forward to hearing from them shortly. My thanks and Gump's thanks for your part in presenting the gallery for their approval. I have been following with interest the articles concerning the association and the Chrysler collection.

Gallery business in San Francisco has been rather strange in the last couple of months. Feingarten Gallery closed and I hear of others crying the blues. I feel fortunate, we can't complain.

Our current show of Bryan Wilson's paintings have been very well received. Walter Snelgrove's show is set for November - wish you could see it. If you have the opportunity to see the California show at the Whitney, he has two paintings in it.

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HAMILTON AND HAMILTON
UNION TRUST BUILDING
WASHINGTON D. C.

GEORGE E. HAMILTON, SR. 1883-1948

GEORGE E. HAMILTON

WILLIAM A. GLASGOW

JOHN L. HAMILTON

GEORGE E. HAMILTON, III

THOMAS A. FLANNERY

ROMAN J. GERBER

October 15th,
1 9 6 2.

Frederick Baum, Esquire,
Rubin, Baum & Levin,
350 Fifth Avenue,
New York 1, New York.

Dear Mr. Baum:

I just wish to advise you that last week we contacted the Conferee who has the Halpert question in hand and he advised that they had been discussing that particular question that morning in the office and that at that time he had no questions to ask. This is all that we could ascertain from him.

We called attention to the fact that the Exhibit was still on view at the Gallery and again urged an early ruling.

With kindest regards,

Sincerely yours,



GEH/rm

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RYTEX CARD 682A

Downtown gallery

32 E. 51 St.

NY 22

NY

THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21, New York

October 16, 1962

MEMO TO: Contributors to exhibition "Dealers Choice"

FROM: Betty Schenck
Head, Department of Administration

We are delighted to know that you have agreed to take part in the exhibition "Dealers Choice" which will be arranged in time for the dinner meeting of the Art Collectors Club of America in AFA headquarters on November 15. Approximately fifty dealers have agreed to lend to this exhibition a choice work of art which is available for purchase and which he feels is characteristic of his gallery. Following the dinner, the exhibition will be open to the public from Friday, November 16 through Thursday, November 29.

We shall appreciate it if you will arrange to have your work of art delivered here on Monday, November 12, or Tuesday, November 13, and picked up on Friday, November 30. It is understood that transportation and insurance will be arranged by you. Please fill out the enclosed form in duplicate, and return one copy to us by November 1, keeping the other copy for your own records.

The Collectors Club Committee is showing great enthusiasm for the exhibition, and appreciates your cooperation.

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63 Sunny Reach Drive
West Hartford 17, Connecticut

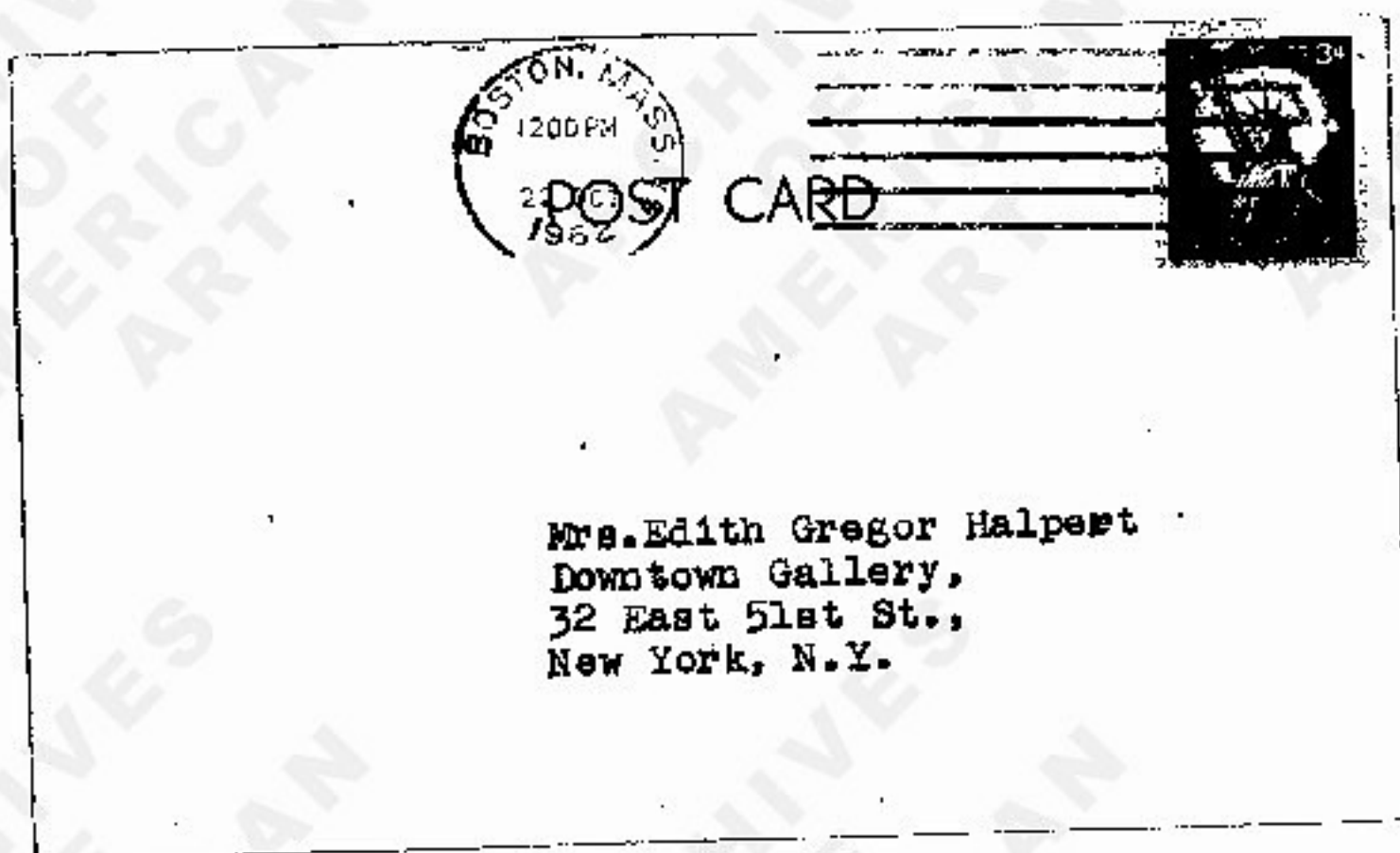
Oct. 13
1962

Dear Mrs. Halpert -
I want very much to
own the Weber drawing
you said you'd keep for
me - the one with the
blue wash, head of a
girl. I am enclosing a
check for Twenty dollars.
May I pay you the rest
after the first of the
year?

Sincerely,

Mary Palmer

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LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

350 FIFTH AVENUE
NEW YORK 1, N. Y.
LONGACRE 5 2424

October 16, 1962

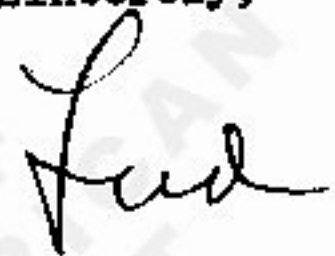
Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

So that you may be current as to the progress of the Corcoran gift, I enclose herewith copy of letter dated October 15, 1962 from Mr. Hamilton.

With best regards.

Sincerely,



FB/im
Enclosure

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

October 13, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

The shipping strike has just been called off, thank heaven, which reminds me of the Crawford and Shahn prints which I asked to have sent out. I hope they are on their way.

I wonder if you could figure out and send me some kind of estimate of what you think the general program which you and I have been talking about would cost. Round figures will be enough, but I have to have something more to go on for my finance people. Money continues to be a plaguing problem for us, and I have to lay plans far ahead.

Porter McGray has been here for four or five days, looking very carefully into everything. I'm not quite certain what his round-the-world trip is all about except that it appears to be involved both with the Museum of Modern Art and the State Department. At the same time his separation from the Museum is apparently to be announced soon. Curious.

A real blow is the resignation from the Rockefeller Foundation of Burton Fels, whose sympathetic ear has been bent in our direction for several years. The Foundation, really through Burton, has made possible almost all of our extra-curricular activities, and they have been extremely productive.

I am sorry beyond description that I had to suggest that you take the Demuth off reserve for us. By now I know that I wouldn't have a chance of putting it over because of the way we have to go about finding the money to acquire things, so I am giving up hope altogether for the picture. There are severe limits to what I can do, and they grow severer year by year. I wish I were not so ambitious for this museum. But I know perfectly well that I would never be satisfied, no matter what was going on.

With all best aloha,

As ever,

Robert P. Griffing, Jr.
Director

MAILING ADDRESS 900 SOUTH BERETANIA STREET, CABLE ADDRESS HONART

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STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA

October 16, 1962

Department of Art

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Quick query: The painting by Charles Sheeler that was purchased by the Johnson Wax Co. was "Sun, Rocks & Trees No. 2". Could you tell me who has the same title No. 1? I did not know there were two examples of it, and I would like to have it for the coming Retrospective Exhibition, if it is so available. At any rate it would have to be listed in the catalogue raisonné. Thank you.

Best regards,

L. Dochterman

(Mrs.) L. Dochterman

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October 25, 1962

Mr. Theodore B. Fitzwater, Director
Fort Wayne Art School and Museum
1026 West Berry Street
Fort Wayne 2, Indiana

Dear Mr. Fitzwater:

In going through my files I came across a copy of my letter addressed to you on June 26th. This refers to the Arthur Dove which was damaged and is still waiting for word from you confirming the tentative arrangement we made with the restorer. Won't you please let me know when we can go ahead?

Many thanks.

Sincerely yours,

EGH:ga

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October 22, 1962

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred:

Finally the photographer delivered a print of
THE WARRIOR'S UNEXPECTED RETURN. I am now en-
closing it, as you requested.

The information we have is:

Found in Vermont. This painting is water-
color on silk, with applique of gold leaf.
The landscape suggests New England, and is
rather incongruous with the interior set-
ting. The size is 16" wide by 12" high,
and the date is approximately 1800-1810.

Sincerely,

EGH:eb
Enclosure

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 60 years after the date of sale.

11 Whittier Avenue
Pittsfield, Mass.
October 28, 1962

Dear Mrs. Halpert:

At last we have set a date
for New York! May we plan to
see you at the Gallery on Wed-
nesday November 7th at 10:30?
We have set aside the following
day for our publisher, but



CONTINUED

THE DOWNTOWN GALLERY, 32 EAST 51 STREET, NEW YORK 22, N.Y.

RECEIVED

NOV 1962

THE DOWNTOWN GALLERY, 32 EAST 51 STREET, NEW YORK 22, N.Y.

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

LONDON, E.C. 4
6 UPK
15 OCT
1962
C

6
RECEIVED
DELIVERED
SIXPENCE POSTAGE

The Downtown Gallery,

32 East 51 Street,

New York 22,

New York

U.S.A.

Second fold here

Sender's name and address:

PITT & SCOTT, LTD.
1/3 ST. PAUL'S CHURCHYARD,
LONDON, E.C. 4.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

Enclosure here

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or collector is living, it can be assumed that the information may be published 50 years after the date of sale.



HENRY STREET SETTLEMENT

Committee Headquarters, 41 West 57th Street, New York 19, N.Y. PLaza 1-0035

HELEN HALL
Director

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EX-OFFICIO

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Henry Obituaries

HAN. R. NEGBAUR
Henry Street Friends Committee

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MRS. REBECCA DAYBRUCKE
MRS. LYNN PRESSMAN GRAY
Child Care Women's League, Inc.

ELEANOR D. PEARLSON
Executive Secretary

October 26, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert:

May I add a word from the Henry Street Settlement in support of Mr. Trovato's letter on behalf of the Munson-Williams-Proctor Institute.

The re-creation of the 1913 Armory Show promises to be one of the country's most interesting exhibitions given the generous cooperation of owners of representative works; and we are most grateful to the Institute, the originators of the 50th Anniversary Exhibition, for their collaboration in bringing the show back to its original site in New York City. We are also grateful to Governor Nelson A. Rockefeller for his assistance in making the Armory available through special arrangement with the New York National Guard.

The Institute and the American Federation of Arts, whom we have retained to handle the New York City showing because of their long and successful experience in mounting shows, are satisfied that the 25th Street Armory is well adapted to an art exhibition since it is fireproof and readily guarded.

We at Henry Street welcome the opportunity presented by the 50th Anniversary of the Armory Show to raise funds toward our \$700,000. annual program and to signify the Settlement's long standing interest in the arts. For 70 years the Settlement has been a cultural center serving not only residents of the Lower East Side but also young people from all over the city. We are currently planning to build a new Arts Center as part of an Urban Redevelopment Project adjoining the Settlement's Playhouse and Music School, which will consolidate and intensify our work in the visual and performing arts.

The success of this 50th Anniversary Exhibition obviously depends on the willingness of owners to lend their most important objects from the original show. We very much hope for your generous participation.

Sincerely,

Winslow Carlton

Winslow Carlton
President

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Appraisal

October 18, 1962

Mr. John A. Lamb
Letitia Lane
Mount Kisco, New York

Dear Mr. Lamb:

As you requested I am sending you the current insurance valuation of the John Marin painting.

BROOKLYN BRIDGE 1913 \$ 3,000.

Sincerely yours,

EOH:gs

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October 26, 1961

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
Honolulu, Hawaii

Dear Bob:

Obviously our letters crossed in the United States mail. Furthermore in recent years I have become such a non-dealer (aping the non-artists) that I did not realize or did not hear your request to have the Crawford, Shahn, (and a Rattner) prints sent on to you. This will be done pronto, and despite that fact that Shahn has raised all his prices and did so before the incredible rush of art lovers to the gallery during his one-man exhibition which extends ten more days, I will see to it that the original prices will hold for Honolulu. The shipment will be made very shortly, and since the prints are unframed I don't think there will be very much difficulty about it. Also I note your decision about the Demuth which I anticipated to some degree.

Why don't we wait with our discussion about the vulgar word "money"? I plan to fly to Hawaii after December 12th as you suggested and on this occasion I think it would be an excellent idea to sit down and discuss your problems and mine in great detail. Because the gallery has never paid packing and transportation charges in connection with any museum exhibition I am most naive about the expenses involved in such procedures and am sure that you are in a much better position to estimate the cost of a major show of any type. The specific items have no relation to such basic costs and no doubt you have a good many figures on hand relating to previous shows assembled on the mainland whether American or otherwise. Although I never had the pleasure of meeting Burton Fahn and have had no contact with the Rockefeller Foundation since the early days of my career, I sympathize with you completely if you have lost a moneyed friend. I realize how vital it is for a museum to have that kind of backing and hope that someone or something else comes along very shortly. Meanwhile I will try to contact Louis Stern as an immediate prospect for another purpose. He is a strange guy and we don't get along very well for various reasons, among them being his strange sense of humor which irritates the hell out of me.

Yes I know something about this Asherman-inspired gallery, as you refer to it. There are many facets which I should like to look into and which I would like to have discussed with Asherman when he dropped in,

(more)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 20, 1962

Mr. David Wingate
115 Sycamore Drive
East Hills
Roslyn, Long Island

Dear Mr. Wingate:

As you requested a complete statement of purchases
and payments is herein enclosed.

Your attention to this will be appreciated.

Very truly,

Bookkeeper
Downtown Gallery

ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

October 29, 1962

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

You are as reliable, helpful and sweet as ever to replace the heavy losses we sustained in the World's Fair show, to wit Davis and Shahn.

In order to print a correction to the catalogue in time for our gala opening, November 18, I will need this week the data on the Davis and Shahn paintings: titles, dates, and dimensions.

Please try to come up for the opening preview Sunday, three to five, November 18th. Let me know if you think you can be here, and I will plan to have a few people to meet you for dinner after the preview.

With all good wishes,

Cordially,


Sam Hunter

P.S. We will want your insurance evaluations on the two paintings, too, before we make arrangements (with Henrietta Schumm) to have them picked up. We would like to get them up here sometime about the middle of next week.

SH:mc

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October 16, 1962

Mr. Joseph Nunes
Dir-Owner
The Washington Gallery of Art
3005 M Street, NW
Washington, D.C.

Dear Mr. Nunes:

Thank you for your very kind letter.

On my next visit to Washington I shall make every effort to visit your gallery, to see the lay-out, and to talk with you about the possibility of cooperation.

Unfortunately, we have so little inventory at present that it would not be feasible to make any plan - particularly in view of the fact that so many museums throughout the country have a considerable number of loans from this gallery.

In any event, I will get in touch with you at the earliest opportunity.

Sincerely yours,

EH:jaw
Enc.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Mitchell A. Wilder, Dir.

Armon Carter Mus. of Western Art

3501 Camp Bowie Blvd. Fort Worth 7 Texas

Davis

Pajarito

Baker 22-346

Electric Bulb

Hartley

Still Life With ~~Bowl~~ ?

Kunigoshi

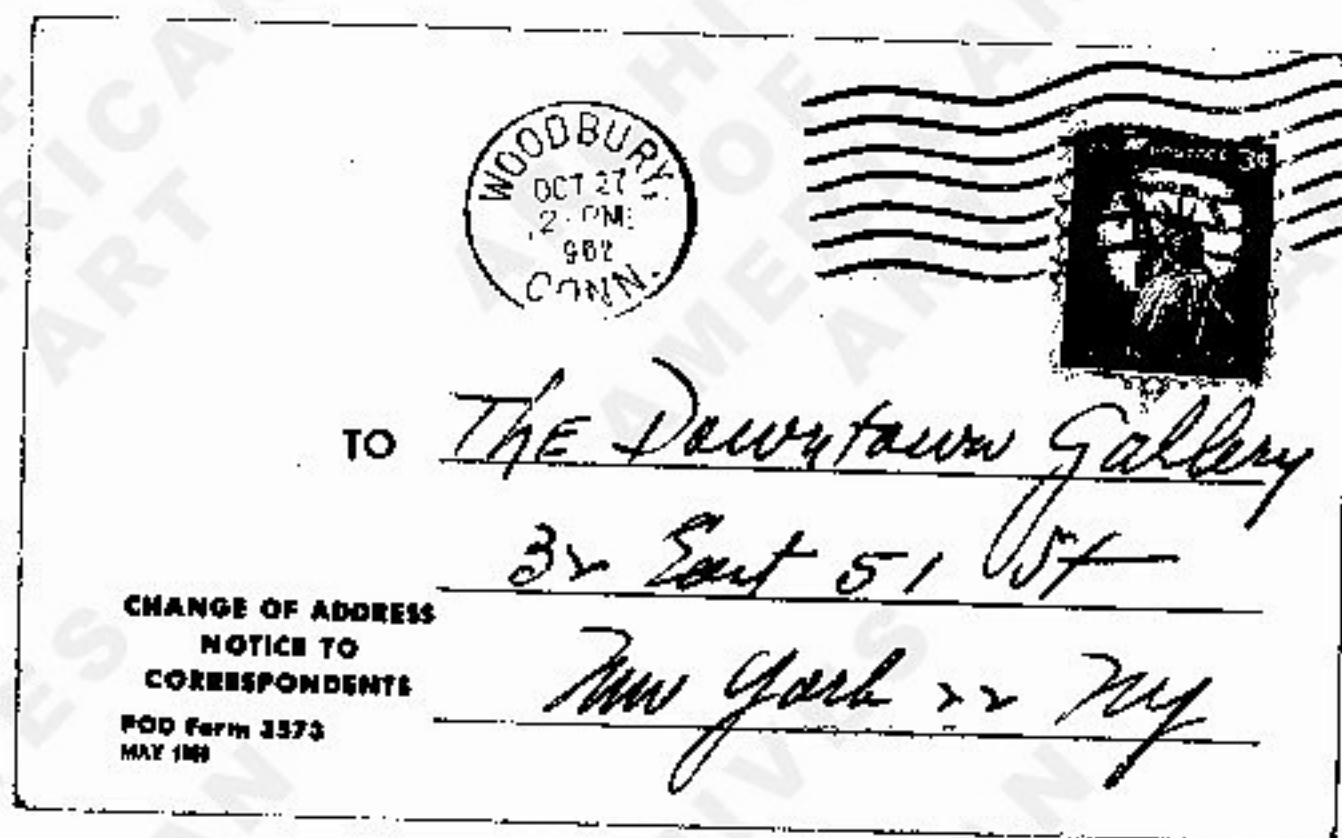
~~Rancho De Tass - Drawing Coll. M. D. Howe Sub. ?~~

Main

7 Near Tass No. 4 Baker 7016 Coll. Mrs. K. Strong

Request Photos On Above

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

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October 18, 1962

Dear Mrs. Halpert:

In the event you have not received word directly from Tokyo, we want you to know that the Museum has been informed that the print by Shahn you loaned for the Third International Biennial Exhibition of Prints in Tokyo has reached the Biennial safely.

Thank you again for your cooperation.

Sincerely,

S. La. Kokkinen

Eila Kokkinen
Secretary to Mr. William
Lieberman

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York, New York

October 29, 1962

Mr. Don Celender
National Gallery of Art
Washington 25, D. C.

Dear Mr. Celender:

Thank you for your letter. You were very kind to mention the collection at the Corcoran. I am happy that you were impressed.

Naturally I am very eager to see the dissertation and look forward to the receipt of a copy when completed. I also look forward to a visit with you in the near future.

Sincerely yours,

BOH:ga

POL

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SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

October 25, 1962

TELEPHONE: REPUBLIC 7-4216
CABLE ADDRESS: NATGAL

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

You were very kind to send the catalogue for the "37th Anniversary Exhibition" I certainly look forward to visiting your gallery during this excellent exhibition. Your collection at the Corcoran Gallery of Art is inspiring.

Recently, I accepted a position on the curatorial staff of the National Gallery and thoroughly enjoy my work. The doctoral dissertation, which includes O'Keeffe, Demuth, Sheeler, Spencer, and Davis, is in its final stages. You will receive a copy upon its completion.

With warmest regards, I remain,

Sincerely,

Don Celender
Don Celender

OK ✓
POL



HOUGHTON MIFFLIN COMPANY

2 PARK STREET - BOSTON 7

TELEPHONE: CAPITOL 7-9300

October 23, 1962

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of October 4.

Through the kindness of the American Federation of Arts, we have received the booklet issued by the Association of Art Museum Directors and have found that our publication THE AMERICAN NATION by John D. Hicks comes under I A and/or D in connection with reproduction rights.

We will be glad to include Courtesy The Downtown Gallery.

Sincerely yours,

Amy Weadock

Amy Weadock
Educational Art Department


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R. R. **Bowker** COMPANY • PUBLISHERS TO THE AMERICAN BOOK TRADE

62 WEST 45TH STREET • NEW YORK 36 • NEW YORK • MURRAY HILL 2-0150

Publishers' Weekly
Library Journal

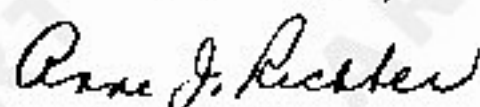
October 29, 1962


The Downtown Gallery
32 East 51 St.
New York 22, New York

Dear Sirs:

Mr. Peter Pollack, director of the American Federation of Arts, has suggested that we write to you for the information requested below, about an artist who is represented by your gallery. We are gathering this data for possible inclusion in an Addenda to our recently published WHO'S WHO IN AMERICAN ART.

Sincerely yours,


Anne J. Richter
Director
Book Editorial Department

AJR:HC

Isami Doi

What is his area of professional work (painter, sculptor, printmaker, etc.)?

Pl note - sending bio

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October 29, 1962

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Mr. Ewing Peges
304 Balsam Road
Hazelwood, North Carolina

Dear Mr. Peges:

Both the painting FORGET-ME-NOT and the frame have just been delivered and I am sure that you will be very pleased with the results.

I am shipping the picture to you via Railway Express with both the packing and shipping charged to you directly. Also I am enclosing my invoice for the restoration and for the frame. I will await your instructions regarding the other painting.

I am very eager to hear from you about FORGET-ME-NOT as I am quite delighted with the results and hope that you will be likewise.

Sincerely yours,

ECH:gs
enc.

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October 18, 1962

Mrs. Steven Osterweis
Carnegie Institute
Department of Fine Arts
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Mrs. Osterweis:

Enclosed you will find the list of paintings, drawings, and prints which we are prepared to lend to you for the sale to be held at Carnegie Institute from November 29th through December 5th. Several small sculptures are also listed.

As we have no facilities for packing and are never called upon to attend to this service directly, and I am sure that the same holds true of many other galleries, I just assumed that you have engaged Budworth, Berkeley, or one of the other organizations used by all the institutions to attend to this matter. Therefore I am writing to ascertain who will pick up the various pictures, other than the Shahn prints which we can handle right here, so that we can have the material prepared for the given date, October 25th. The consignment invoice has all the pertinent data and we will be ready whenever you say.

I hope the sale will be a great success.

Sincerely yours,

EGH:gs
enclosure

October 26, 1962

Enclosed for you are two copies of the letterhead

Mr. Robert Griffing, Director
Honolulu Academy of Art, 900 S. Beretania Street
Honolulu, Hawaii

Dear Bob:

Someone mentioned a few weeks ago that you were planning a trip to New York and therefore I did not answer your letter of September 20th.

I am glad that you are indulging yourself at last, or were for three weeks on your farm. You seem to have benefited by it considerably from what you write. Yes indeed you may join my bridge club and the more hetero it gets the better I will like it. I am tired of being a Shaker with "hands for work and heart for God." Let's start a new cult from coast to coast and charge large dues so that we can live off other hands.

Betty was here as you know and I have the feeling that she left in a much less friendly atmosphere as a result of my conversation regarding her slap happiness about exhibitions. I explained to her that it was much more important to have had new work shown in New York than to have it travel all over the world - and that in any event it is not only customary but wise to make an exhibition in new territory retrospective in character so that the public can get a view of the development, the growth and the sense of continued experimentation.

I also explained to her that we had no way of ascertaining costs of packing and transportation to various parts of the world and turning the tables suggested that she get more specific information from you. After all you have imported shows from great distances; you have packed them and know what it requires in the way of protection for sea, rail, or air transportation, and would also know the variations in the insurance rates for which type of shipping. How about putting McGonagle on this project? I just got a glimpse of Jim Foster at the Whitney opening and expect to see him later this week to ascertain who's paying for what for the exhibition to be forwarded from Honolulu.

Who is the "energetic propagandist" of contemporary art? I would be very pleased to learn that a good gallery for local artists is opening in Honolulu which is really a dream sales place with the largest per-

(more) over →

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 18, 1962

Mr. George D. Culler, Director
San Francisco Museum of Art
San Francisco 2, California

Dear George:

I just found your note dating all the way back to July 11th - inadvertently mislaid by a temporary steno - and realize that I never sent you a reply. However I am sure that Lloyd Goodrich included the Zajac EASTER GOAT #3 in the list of loans so that you know that the sculpture is included in the exhibition. Furthermore since it has already been called for there is no problem about transportation.

If you need any further information please let me know.
Meanwhile my very best regards to you.

Sincerely yours,

EGH:ge

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8570-11
3-12-13-14

10 EAST 40th STREET
NEW YORK 16, N. Y.

October 19th, 1962

PAGE 2 - Continued

Mr. Baum

Malpert vs. Brewster

4. Letter dated June 12th, 1962 from Patterson, Wylda & Windeler, Inc., indicating coverage carried by Mr. George W. W. Brewster.
5. Letter dated September 19th, 1962 from Mr. Brewster indicating that you would get full cooperation from him.

Trust you find these in order, we are,

Very truly yours,

ARTHUR R. FREEMAN

BY:



ARF:SG
ENCLOS:

October 22, 1962

St. Louis Artists' Guild
812 North Union Boulevard
St. Louis, Missouri

Attention: Mr. Smith

Dear Mr. Smith:

Although a bit prematurely, I thought I would ask whether you would ship the Stuart Davis painting MUNICIPAL directly to the Fairweather-Hardin Gallery after your exhibition ends, forwarding the other consignments to us in the usual manner.

I hope the exhibition is a great success, and look forward to seeing a catalogue in the near future.

My best regards.

Sincerely,

Edith Gregor Halpert
Director

EGH:eb

cc: Fairweather-Hardin Gallery

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change this with
Tuesday is not
it.
ray is a line here
me - we look
very much to our
at you.

Sincerely

Faith Andrews



Shaker Village in Hancock.

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone: Michigan 2-0007
Cable Address: FAIRDIN CHICAGO

October 25, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Hold everything. We already have a photograph of Mucicipal which you gave us and we walked off with on the way to the plane. As long as paintings by Davis, measuring 24"x30", sell for about \$12,000 we would like to quote that price to our client. However, in the event we would not sell it, would you then ask \$12,000 for it?

We agree with you that Colin is doing a fine job with this Chrysler affair. Would you believe it? The Chicago art critics (?) haven't heard about it yet, so we are about to give them a blast.

We shall await your "idea" plan eagerly.

Hurriedly, but with all the best.

Sincerely,



Sally H. Fairweather

SHF/s

H.I. I've been missing from the gallery the last couple of days - out with clients yet! Paul Joachim was one of the Chicago dealers we wanted to propose for membership - we were all shocked by his death Monday night - he was shot to death by an unknown.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 23, 1962

New York State Department of Labor
Division of Employment
Post Office Box 860
General Post Office
New York 1, N. Y.

Gentlemen:

I was rather startled to receive in this morning's mail your card in reference to Eleanor Bittermann, 218 East 84th Street, New York 28, N. Y., in which the dates of her employment are listed as 10/15-10/21.

The fact of the matter is that her employment began October 22, after a telephone call I made to her the preceding day advising her for the first time that she would be engaged on a week's trial as of October 22. She worked here one day and this morning (her second in our employ) refused to continue and created a scene witnessed by a number of visitors. I quieted her down and she left having done no work whatsoever.

Since Miss Bittermann did not know until Sunday, October 21, that she was to be employed and since her application could not have been processed in your office this morning, obviously she deliberately falsified her application by furnishing non-existent dates of employment in the gallery.

Finally I want to make certain that under no circumstances will her unemployment payments be charged to this organization as we refuse to accept any responsibility for Miss Bittermann. May I hear from you?

Sincerely yours,

View to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 25, 1962

Mr. Gene Morse
3309 East 13th Street
Wichita 14, Kansas

Dear Mr. Morse:

Upon receipt of your letter I have ordered prints from our photographer illustrating several early American portraits of children. Complete information will be entered on the reverse side of each print. You should receive these within a few days.

Sincerely yours,

EGH:gs

*Spill from Wethersfield, Conn
Amford Bros.
Child from Salem
John Childers*

400
575
750
900

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

JEROME P. CAVANAGH, *Mayor*

ARTS COMMISSION OF THE CITY OF DETROIT

LAWRENCE A. FLEISCHMAN, *President* - DOUGLAS F. ROBY, *Vice-President* - MRS. ROY D. CHAPIN, JR.,
MRS. EDELL B. FORD - FRED J. ROMANOFF - JAMES S. WHITCOMB

WILLIS F. WOODS, *Director*

Phone TEmple 1-0360

WM. A. BOSTICK, *Secretary & Business Manager*

PAUL L. GRIGAUT, *Chief Curator*

October 16, 1962

Mrs. Edith G. Halpert
Director
Downtown Gallery Inc
32 East 51st Street
New York 22

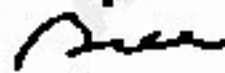
Dear Edith:

I enjoyed my morning's conversation with you very much. I was shocked when I left to discover that I had taken up about two hours of your time.

Be that as it may, I remain very interested in the painting by Georgia O'Keeffe called Lake George, Coat in Red (?) and the early Weber, New York Department Store. I would be very pleased if you would send them to us for consideration at the earliest opportunity. I understand that the Weber is still tied up by the estate but would like it here as early as it can be released.

I have already tried out the Fortune article on some of the people and it is most impressive. Thank you for making it available to me.

Sincerely yours,



Willis F. Woods,
Director

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

27675
October 29, 1962

Mr. David G. Gill
Route 202
Newtown, Connecticut

Dear David:

May I say that I am puzzled and rather shocked that you keep ignoring my correspondence and refuse to return the two watercolors which were withheld and the weathervanes which you promised to return including the two that you picked up at my house at \$125. net. For someone who has been in business for so long I cannot understand why you continue to ignore your responsibility. I accepted the "licking" on the eight paintings you sold, netting me \$326.25, or an average of \$40. apiece, less than one-fifth of the cost to me, but I certainly want to get straightened out on the weathervanes and want the return of the two missing watercolors.

Frankly I hoped that we would have a pleasant business relationship of mutual benefit and trust that you will get this straightened out immediately upon receipt of this final letter from me. Many thanks for your attention.

Sincerely yours,

BDH:ga

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 16, 1963

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Again I want to say thank you for your kindness in speaking to the businessmen at their luncheon. I have enclosed your check in the amount of \$83.47 and I assure you that we feel that it was well worth a lot more to have you here. I hope that if I can ever do anything for you, you will feel free to contact me.

Sincerely,



Honor Williams
Membership Secretary

HW:pab
Enc.

FOUNDERS
SOCIETY
DETROIT
INSTITUTE
OF ARTS

5200 WOODWARD AVE.
DETROIT 2, MICHIGAN

ARIZONA STATE
UNIVERSITY

TEMPE, ARIZONA

October 12, 1962

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of October 3, 1962 and for permission to reprint your excellent foreward. I have made a few minor changes. The second paragraph was deleted because this information will be included in my copy related to American Folk Art at A. S. U.

Under separate cover I am mailing you copies of two of our publications. Pages four and five of the main catalog reproduce two paintings, one by a limner, the other by an artisan painter. The Supplement lists on factor and a silhouette of Frances Winship Redding Loring.

I enclose history forms with data filled in on the new accessions secured last summer. This is as far as I could go from the material furnished us by Miss Heninger. Can you add any further information? I am particularly interested in securing specific data as to where found and by whom and data related to references, exhibitions, and publications. Therefore, if you can add anything further we shall be most grateful.

I am having these new accessions photographed but there will be some delay in accomplishing this. As I wish to go ahead with the publication of the brochure at this time, could you supply me with prints, 8X10 glossy for reproduction in the brochure. I shall return the prints to you or pay you for same if you will let me know what the charges will be.

I trust I am not belaboring you with too many assignments.

Most Cordially Yours,

Paula Kloster Wasser

Paula Kloster Wasser,
Curator and
Professor of Art

P. S. By the way I received a complimentary copy of the new magazine ART VOICES and I was delighted to find the material on Edith Gregor Halpert. I liked the photograph too.

P. K. W.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

The Woodward Foundation
1001 Pennsylvania Ave. N.W.
Washington 5, District of Columbia

9
\$150.-
less 10%.

October 19, 1962

Executive 3-0900

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

I have received your letter of October 15th. We did not take it amiss that you became involved with other people at the end of our visit. You already had given a good deal of time to us.

The Foundation did select the Shahn Super market for purchase. Would you please send us a bill for it and I hope the Foundation would receive its usual 10% discount for an educational foundation. This is one of the prints which will be sent to the United States Embassy Residence in Moscow.

Would you please have this print delivered to my name Mrs. Stanley Woodward, attention Mr.

Max Tagelson, Julius Lowy & Co, Framers,
1228 2nd Ave. New York

and marked "Please hold for arrival".?

We have not yet definitely decided to purchase a Georgia O'Keeffe. If we do decide, we shall again get in touch with you. The bill for the Shahn print

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ok file client

NAME	PRINT OR TYPE <u>M. J. STEWART</u>	TELEPHONE NO.
OLD ADDRESS	HOUSE NO. AND STREET, APT. NO., OR BOX OR R. D. NO. (in care of) <u>6 STEWART LANE</u> CITY, ZONE, AND STATE <u>WILTON CONN</u>	
NEW ADDRESS	HOUSE NO. AND STREET, APT. NO., OR BOX OR R. D. NO. (in care of) <u>FLANDERS ROAD</u> CITY, ZONE, AND STATE <u>WOODBURY CONN</u>	
SIGN HERE	<u>M. J. Stewart</u>	EFFECTIVE DATE <u>at once</u>

e50-15-74345-2

Mrs. Robert C. Levy

3180 Lake Shore Drive, Chicago 14, Illinois

Oct. 11, 1962 -

Dear Mrs. Halpert,

Enclosed is a check
in part payment of the Stuart
Davis. We will send the next
installment in a few months.

We love the painting!

Cordial regards,

Robert & Rosalie Levy

PAGE 2- THE EDITH GREGOR HALPERT COLLECTION OF AMERICAN PAINTING- CONDITION
REPORT ON ARRIVAL OF COLLECTION AT THE HONOLULU ACADEMY OF ARTS

BOX 3 (Cont'd)

MAX WEBER, "Frio" - (Small chip on top side of inner wooden frame)

STUART DAVIS, X "Hot Still-Scapes for Six Colors" - Slight loss of paint, lower edge 18 $\frac{3}{4}$ inches from right corner.

YASUO KUNIYOSHI, X "Things on Iron Chair" - Sticky spots lower center area. Could be oil or food. (Several marks on frame)

YASUO KUNIYOSHI, "Little Joe with Cow" - Liner badly stained. (Frame chipped).

JONAH KINIGSTEIN, "Mask of the Red Death" - Liner slightly soiled, upper right side.

LEON GOLDIE, "Tomb Figure" - Mat soiled and bulging. (Frame scratched and paint rubbed off in areas).

JACOB LAWRENCE, "At the Piano" - (Frame scratched all around edges).

BOX 4

ABRAHAM RATTNER, "Table Still Life" - (Edges of frame chipped; liner chipped on right).

BEN SHAHN, "Farewell" - (Finger prints on liner)

LYONEL FEININGER, "Church" - (Silver on liner flaking off at upper left)

C. S. PRICE, X "Abstraction #II" - (Slight loss of paint on chair back, upper left- very small chip)

JACK LEVINE, "The Offering" - Liner soiled. (Edges of frame worn)

BEN SHAHN, "Alphabet" - Top hinges show through paper. (Paper buckled at top and along right side)

STUART DAVIS, "Cafe Place des Vases" - (Frame chipped)

BOX 5

(THIS BOX CONTAINED #31- SIPORIN, "Gangster's Funeral", as well as #32 by SIPORIN, "Picture Dealers")

JULES PASCIN "The Party" - (Silver on frame much rubbed)

JULES PASCIN "Le Bon Samaritain" - (Frame much rubbed and bottom patched)

MITCHELL SIPORIN (The numbers of these two paintings, #31 & #32, were reversed and #31 was "Gangster's Funeral")

JACOB LAWRENCE, X "Fantasy" - Loss of veneer upper member of frame. Slight abrasions blue area lower left and along edges (red). Slight scratch curtain upper left. (What appears to be small hole upper right, 1 $\frac{1}{2}$ inches from side of frame).

MITCHELL SIPORIN, "Woodstock Idyll" - (Paint flaking off frame)

YASUO KUNIYOSHI, "Juggler #2" - (Small pieces missing from four corners of liner).

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Albright-Knox Art Gallery
Buffalo 22, New York
Members' Gallery

October 23, 1962

To: Participating Galleries

From: Mrs. M.B.E. Clarkson
Chairman New Acquisitions Committee

Mrs. George C. Letchworth
Chairman Members' Gallery

We are in the process of assembling our 1962-1963 collection of paintings and sculpture for rental and purchase from the Members Gallery of the Albright-Knox Art Gallery.

We look forward to an exciting season this year. The interest and response of the public to our new Gallery addition has been beyond all expectations so that, in the Members' Gallery rentals and sales have amounted to \$13,584.00 since the opening of the Gallery in January. Now we are counting on your continued help and cooperation in assembling an inspiring collection to meet these increased demands.

In November, the Albright-Knox Art Gallery is holding an exhibition of 140 of the works of Andrew Wyeth, an outstanding event which will be of interest to people all over the United States and Canada. It is during this time that the Members' Gallery plans to exhibit new acquisitions from New York City Galleries.

Members of our New Acquisitions Committee will call on you within a week or two to make selections for our collection. As before, we plan to keep these works for one year, to exhibit them frequently and, of course, to have them readily available to our enthusiastic collectors.

The opening of our new Gallery wing and the consequent renewal of interest in contemporary painting, and sculpture has had a very beneficial influence on the sale of art works here in Buffalo. We are sure that you will welcome this opportunity to have your artists represented in our collection.

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From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

October 11, 1962

MEMO TO MRS. EDITH GREGOR HALPERT:

Thanks for your letter
of the 9th.

I have no plans to go
to Washington, but largely
because I want to see the Halpert
collection on the walls of the
Corcoran, I have decided to ac-
cept an invitation to the opening
of the new Washington Gallery of
Modern Art on October 30th.

Let's get together soon.

Best wishes.

René

October 29, 1962

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Mrs. Terry Dintenfass
Dintenfass Gallery
18 East 67th Street
New York, New York

Dear Terry:

I hope you will excuse me for being vulgar enough to write to you about the sum of \$4225, which has been outstanding for so very long a period. Mrs. Weber has called my attention to this balance on several occasions and I feel that she is justified in refusing to wait much longer for the payment. Certainly your client should be made to realize that there is no excuse for making no payment whatsoever since March.

I shall be most grateful if you will arrange to clear up the account. Many thanks for your cooperation.

How about coming in to say hello? I have been so tied down at the gallery plus a number of trips in between that I have seen no shows other than those at the Whitney and the Modern and a few others that are held in institutions open either evenings or Sundays. Such is the lot of an art dealer. Best regards.

Sincerely yours,

ROH:gs

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October 18, 1962

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

I wrote to you on September 6th hoping that I would receive a prompt reply. However to date I have had no word from you.

I don't want to repeat myself as I expressed myself pretty thoroughly in the many letters addressed to you since the terrible fiasco.

You may remember that I had to redo the exhibition entirely and remove from the windows the major objects which were used as display props. These incidentally were among the damaged items.

Since you assumed all responsibility and our receipted consignment invoice states so I don't know why I should bother any further with the insurance adjusters who have absolutely no idea about the material other than trying to get out of making any payment. After all Neiman-Marcus made the arrangements with its insurance company and this matter is entirely in your hands. The considerable loss sustained in addition to the large devaluation of the objects adds considerably to the sum total, but I am enclosing our bill merely for the devaluation and restoration.

Would you be good enough to send me a check for the amount by return mail.

Sincerely yours,

EOH:ga
enclosure

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October 29, 1962

Mrs. Paula Kloster Wasser, Curator
Arizona State University
Tempe, Arizona

Dear Mrs. Wasser:

At last I succeeded in obtaining several photographs and hope to get the balance from our photographer in the near future. He had been so occupied with special work that we have been obliged to wait longer than customarily.

The data you requested will be filled in early next week when our "archivist" plans to spend a few days attending to this matter. I hope that the delay does not inconvenience you.

Incidentally I am most grateful for the handsome catalogue which you sent me and which impressed me no end. Keep up the good work.

My very best regards.

Sincerely yours,

EOH:gs

PAGE 4- THE EDITH GREGOR HALPERT COLLECTION OF AMERICAN ART- CONDITION REPORT
ON ARRIVAL AT THE HONOLULU ACADEMY OF ARTS

BOX 8 (Cont'd.)

PRESTON DICKENSON,

"Still Life with Compote" - (Mount warped, frame worn).

MARSDEN HARTLEY,

"Movement II, Provincetown" - Liner soiled. (Gold frame chipped on left).

LYONEL FEININGER,

"Old Gables, Dukeek" - (Chip on frame, lower left)

ARTHUR G. DOVE,

"Dawn "II" - Upper right and lower left corners wrinkled. All edges abraded. (Frame worn).

KARL ZERBE,

"Self Portrait" (Heavy gold frame chipped and corners separating).

CHARLES SHEBLER,

"Red Against the White, 1957" - Tape shows. Dust spot on mat (Frame worn)

MARGARITE ZORACH,

"Portrait of William Zorach" - (Frame slightly soiled)

MARK TOBEY,

"Metropolitan Afternoon" - (Mitered corners of frame loose)

CHARLES DEMUTH,

"Trees" - (Silver frame scratched)

BEN SHAHN,

"Bartolomei Vanzetti" - (Frame scratched)

MARK TOBEY,

"MOSAIC SPACE" - (Frame chipped)

GEORGIA O'KEEFE,

"Waves" - (Painting loose in frame, which is much rubbed)

JOHN MARIN,

"East River" (Frame edges rubbed)

BOX 9

MAX WEBER,

"Climbing Figure" - Liner soiled.

HORACE PIPPIN,

"Summer Flowers" - (Corners of frame badly chipped)

MORRIS GRAVES,

"Snow Flower" - (Gold chipped off frame along left side)

JOHN MARIN,

"Ramapo River, N. J." - Canvas very loose, needs stretching

JOHN MARIN,

"Sunset, 1922" - Mat slightly loose, upper left. (Painting loose in frame)

JOSEPH STELLA,

"Composition, 1914" - Fragment of corner loose, lower right. (Gold frame has several chips)

MORRIS GRAVES,

"Bird" - Left member of frame exceptionally bad. (Frame worn overall)

GASTON LACHAISE,

"Nude #3" - Dirt marks on drawing.

GEORGIA O'KEEFE,

"Red and Green II" - (Tape on edge of frame slightly soiled).

BEN SHAHN,

"Clarinetist #1" - Drawing slipped on hinge. Arrived crooked in mat (Mat must have been straightened at Santa Barbara Museum)

MAX WEBER,

"Abstract" - Surface shows long cracks overall, probably from rolling. One perhaps new, upper left. Liner soiled. (Silver frame rubbed).

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THE KANSAS CITY ART INSTITUTE AND SCHOOL OF DESIGN
4415 WARWICK BOULEVARD KANSAS CITY 11, MISSOURI VALENTINE 1-2854

October 29, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your kind letter of October 26th.

Georgia O'Keeffe is a great American painter and the idea never occurred to me that she would hesitate to participate in an exhibition limited strictly to women. Since most of the delegates to the National Art Education Conference will be women, I felt that an exhibition of this sort would have considerable appeal. Certainly, I hope that Georgia O'Keeffe will not be offended by my request to include her paintings in the exhibition -- that, to the contrary, she will find the idea acceptable.

I will be in New York just before or shortly after January 26th. I hope that I will be able to make a selection at that time. I do appreciate your kindness and cooperation.

I anticipate seeing your collection in Washington, D. C.; we are most fortunate because of your generosity. Thank you very much for this contribution! Very best wishes.

Sincerely,

William D. Paul, Jr.

William D. Paul, Jr.
Director of Exhibitions

WDP/mh

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October 25, 1962

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Mrs. Robert C. Levy
3180 Lake Shore Drive
Chicago 14, Illinois

Dear Mrs. Levy:

Thank you for your note and check.

Naturally I am delighted that you and Dr. Levy are enjoying the painting. It is such an excellent example of his work and I am happy that the painting found an ideal home.

Best regards.

Sincerely yours,

EGH:gs

PETER MORSE

2084 PLAZA BONITA

#450
SANTA BARBARA, CALIFORNIA

10/29

Gentlemen:

Could you please send me a photograph of "Imaginary Landscape" by Robert Osborn (no. 6) and also the price. Of course, if it is possible, I should very much appreciate your sending the work on approval.

Sincerely, Peter Morse

October 25, 1962

Dr. Earl K. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

I was delighted to hear from you and look forward to your visit. Actually I am flattered that you are calling on me again to help with an exhibition. My previous experiences with you have been most pleasant.

Would Tuesday afternoon, say three o'clock be suitable for you?

Best regards.

Sincerely yours,

ROH:gs

October 16, 1962

Mrs. James M. Willis
Seawall Road
Hanset, Maine.

Dear Mrs. Willis:

Your letter was inadvertently mis-filed and just came to my attention. Please excuse the delay.

Yes, we have a very interesting group of John Marin paintings, including Maine subjects. They date from 1916 to 1953 and include a variety of themes and mood. Because the number available is being reduced rapidly it is difficult to specify a price. The range is \$7500 to \$1500.

If you are planning to be in New York at any time we will be very glad to show you what we have. I shall look forward to your visit.

Sincerely yours,

EH:jaw

October 22, 1962

Mr. Willis F. Woods, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Bill:

Just by coincidence we received word from the attorney representing the Weber estate, in the very same mail which brought your letter.

Now that the picture has been released, I will ship it to you together with the O'Keeffe. Since our insurance protects us only within our own "portal," may I suggest that you add these two pictures to your policy and advise me accordingly before the shipment is made. By the way, you will get a glimpse of the Weber in a forthcoming issue of TIME, which is running a story on art galleries. I saw the color proof on Friday, and believe that it will appear within two weeks. (I did not see the text.)

Also, as I advised you during your visit, NEW YORK DEPARTMENT STORE has not been offered for sale previously, as Weber refused to part with it. The same is true of O'Keeffe, who released her picture only very recently. In any event, Detroit's acquisition of these two rare numbers would make an auspicious beginning. Three cheers for you, for starting a new direction!

It was grand seeing you, and I look forward to a repeat performance.

My very best regards.

Sincerely,

EGH:ab

AF A

October 24, 1959

Mrs. Danison Hurlbut Hatch
177 Riverside Avenue
Riverside, Connecticut

Dear Mrs. Hatch:

I am so pleased that you are enjoying the paintings which you acquired from us a short time ago. There is nothing that makes me as happy as finding a good home for favorite paintings.

I have written to Mr. Colten for the photograph referred to in your letter and hope that we may obtain a print. He is a very difficult character and now and then we succeed in having an order filled. However, I shall follow through.

The portraits by Ammi Phillips are temporarily reserved. As soon as we have a release, I shall get in touch with you about them.

Meanwhile I am listing the price of the other painting you mentioned in your letter.

PETS ON SCALES Anonymous Oil on panel 19th century \$750.

I hope that you and Mr. Hatch plan to be in New York in the near future. It will be a pleasure to see you again.

Sincerely yours,

BCH:pb

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October 26, 1962

Mr. William H. Lane
Holman Street
Lunenburg, Massachusetts

Dear Bill:

Confirming our conversation regarding the paintings for our Christmas show I am itemizing these in detail.

Blumenner	HOUSES	w/o	100
Hartley	EACH - PRELUDES AND FUGUES	oil	700
Lachaise	NUDE	crayon sketch	75 ✓
Morris	INDUSTRIAL FORMS	oil	350 ✓
Tam	ABOVE SQUEAKERS COVE	oil	300 ✓
Tam	OCEAN STORM II	cassia	100 ✓
Morris	Wasteland #1		100 ✓

As we are preparing our list for the show and I am about to go off on a shopping trip I want to make sure that you plan to have these delivered in the near future.

I will go over your bills and will credit these purchases (the sum only) against a specific picture unpaid for to date.

How about coming in for another visit? The last one was quite hasty and the atmosphere in the gallery rather hectic. Best regards.

Sincerely,

RHH:gs

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

1800 F
400 F
Renardowski
100

1725

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Aug.
October 25, 1962

Mr. John Richard Craft, Director
Columbia Museum of Art
Senate and Bull Streets
Columbia, South Carolina

Dear Mr. Craft:

I am becoming somewhat confused these days with the calendar looking down so many threats, particularly in view of the fact that so many of the exhibitions are scheduled for 1963 and '64. Who can live so long, and how sure are we that the paintings selected if sold will be available for the specified dates?

Seriously in any event I will be very glad to see you during the week of November 11th. Won't you please phone when you arrive so that we can have a specific appointment for our mutual comfort? I look forward to your visit.

Sincerely yours,

BOH:gs

October 18, 1962

Mr. George G. Stony
401 Lafayette Street
New York 3, New York

Dear Mr. Stony:

Thank you for your check.

Will you please advise us where you would like to have the Osborn painting delivered? In the previous letter addressed to our bookkeeper you indicated that you would prefer to have us hold it, and we are therefore writing to ascertain your current wishes in the matter.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions,
occurrences are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

*PL with
Hull*
See (R)

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

October 15, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

Dear Mrs. Halpert:

It was a delight having an opportunity
to see you on Saturday and particularly to get
a chance to see the Weber's and the Zorach
sculptures. We were quite delighted with the
piece that we acquired and would appreciate your
billing this piece to Merrimac Leasing Corporation
c/o George J. Dorfman & Company, 38 North Main
Street, Gloversville, New York.

With kindest regards, I am

Sincerely,

Jack

JS:KB

*#733 Seated Figure, 1962
Pentelher marble*

7500. —

for file

October 25, 1962

Mrs. Ethan D. Alyea
77 Highland Avenue
Montclair, N.J.

Dear Mrs. Alyea:

Enclosed please find a check in the amount of \$1.50, which will serve as a refund to you for mailing charges on the two Ben Shahn prints.

We have a new porter who did not know that the mailing charges had already been partially paid, and I do apologise for the inconvenience this has caused you.

I hope that the Shahn prints will be great successes this Christmas.

Again, my apologies for the misunderstanding.

Sincerely,

Jay Wolf

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October 19, 1962

Dear Mrs. Halpert,

On returning home, I was happy to find a letter from Morris filled with excitement and joy in his work and plans for the future, and I am so thankful that I was able to write wonderful news to him about your great gallery and you.

Before I went to you I had a feeling of uneasiness and unrest, as I did not feel right about the gallery relationships I was considering. Most of the galleries I visited gave me a feeling of futility and depression and lack of purpose, and I was on the point of deciding that my artist (and I) would be wiser to stay away from such a climate. But Morris' words kept echoing, "I think Mrs. Halpert would like my work--that's the gallery where I would like to be."

I can't begin to tell you what a rewarding experience it was for me to have talked with you, and what an inspiration to hear you reaffirm your philosophy of art and artists. The story of your defiance of the Chicago Collectors Club gave me new courage for my own battles.

Morris expects to return from Japan the last of November. I've been trying to get this letter off to you ever since my return, but I've been terribly busy trying to catch up with things waiting for me.

What you are doing for me—I won't even attempt to tell you how much it means to me.

Sincerely,

Joan Ankrum

PO L O K O
Kunze

rior to publicizing information regarding sales transactions, recorders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is the published 60 years after the date of sale.

Eva Inge soll Gatling, former curator of the Des Moines, Iowa, Art Center, is the new director of Huntington's Heckscher Museum, suburban Long Island's only municipal art museum.

Appointed Oct. 1, Miss Gatling has spent the last two weeks conferring with the trustees and getting accustomed to her new surroundings. She will work closely with the trustees, the Art League of Huntington Township and the Citizens Committee for the Arts, appointed last spring by the Town Board to plan the future development of the fine arts in Huntington.

She also spent four years in independent research, graduate study and curatorial consultant work. Her articles have been published in leading art publications and she has served on art juries in major cities throughout the United States.

She said she accepted the appointment because she felt that the town government and the people of Huntington have a deep respect for art and a true desire to make the most of their opportunities to expand present facilities.

She also was impressed by "American Painting," a brochure of extremely high quality that was published by the museum trustees and the Huntington Town Board. The brochure catalogues the 67 paintings by American artists in the museum's permanent collection. It also contains biographical notes on the artists, a brief history of painting in this country and full-color reproductions of eight of the outstanding works in the collection.

"American Painting" received nationwide notice, and led to Miss Gatling's interest in Huntington and the Heckscher Museum.

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October 25, 1962

United Medical Service, Inc.
2 Park Avenue
New York 16, New York

Gentlemen:

One of our employees complained about the fact that he did not receive a 1962 card from you and I have since discovered that no one else is equipped with a current card. Thus will you be kind enough to send them on to us. I believe that you were advised that Mrs. Alan Seigler left our employ a few weeks ago and was to be removed from our list. Please check into this and advise us accordingly.

Sincerely yours,

EDH:gs

October 29, 1962

Mrs. Andre Previn
1454 Stone Canyon Road
Los Angeles 24, California

Dear Dory:

I was delighted to hear from you. How come you are avoiding New York? I certainly miss seeing you and Andre. Stuart Davis speaks of you frequently and the next time you come to New York we will have another session if it would please you.

Unless you are certain that you will not be here before mid-December I would much prefer to wait for you to make your own selection. It is always very difficult for me to guess what will please two personalities with positive taste. There are no Kuniyoshis in the \$300. price range, and the variety in the Folk Art is considerable, making it utterly impossible to choose a specific object. If you could give me some hint as to medium and subject I will try very hard and can send you a few photographs for consideration. Meanwhile see what you can do about making a trip.

I send my love to you and Andre.

Sincerely yours,

ROH:gs

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 25, 1962

Mrs. Joan Ankrum
Ankrum Gallery
930 N. La Cienega Blvd
Los Angeles 69, California

Dear Mrs. Ankrum:

Thank you for your very nice letter. I too am happy about the arrangement. Also I am grateful for the batch of photographs and other material you sent so promptly. This gives me an excellent working basis and I can get into the planning stage immediately.

As I see the season January would be the ideal month for the exhibition we discussed. Again as I mentioned during our conversations the fact that it will be a retrospective show makes it a relatively simple matter as it will not be necessary to have so many new paintings, although I certainly do not want to make it an all loan exhibition since the expenses involved will be such that there should be at least eight paintings for sale as well as a number of drawings or what you call mixed media. No doubt there would also be some of Broderson's new drawings or whatever he accomplished in Japan to make this exhibition a real bang in New York.

Under separate cover I am sending you an outline of an agreement so that we will both understand the terms and will continue to be good friends. Heretofore I have always worked on a verbal arrangement, but in recognition of the "modern techniques" I suppose it is best to get it down on paper for the benefit of everyone involved.

In closing I want to tell you how much I look forward to handling Broderson's work and to working with you. My very best regards.

Sincerely yours,

EOH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 22, 1962

Federal Air Conditioning Corporation
155 East 33rd Street
New York 16, New York

Dear Sirs:

As you gathered, we have had some difficulty in relation to our records. First, the gallery was closed during the months of July and August; and, secondly, we have changed bookkeepers, and no one seems to be able to find the previous bills you sent us.

However, I have now located our Invoice Number 7818, regarding which I had written on several occasions, advising you that the only work done here was in relation to the York Package Unit. I am now enclosing our check for \$23.24, which pays for this service.

Again, I want to advise you that none of the room conditioners had been serviced. As a matter of fact, the Super-Servise Unit was not used at all, as it did not function before nor after your men were here. Since it is in my apartment, I know they had no access and could not have accomplished any work. The same is true of the Fedders Unit--in an unused room--for which I have the key.

Thus, I think this check will take care of our total bill.

Sincerely yours,

Edith Gregor Halpert
Director

EGH:eb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 15, 1962

Free to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. John Palmer Leeper
Director,
Marion Riegler McNay Art Institute
6000 North New Braunfels
San Antonio 6, Texas.

Dear John:

Thank you for sending me the detailed information about the financial set up in relation to the Dove painting. I will go on a diet until then.

I am somewhat distressed about the damage incurred in transporting the O'Keeffe painting. Please do not send it to O'Keeffe. I can assure you that her reaction will cause an eruption in Los Alamos. What I would suggest is that you have the painting shipped directly to the Fine Arts Conservation Laboratories for the attention of Mr. Dobbins. All of O'Keeffe's work is handled by that organization which has her pet restorer, one who knows her technique and her materials. You will receive on request an estimate for the repair and can use your judgment accordingly. It might be a good idea to mention that I recommended Fine Arts as they will be much more reasonable and will give you the special rate O'Keeffe enjoys. Please do not use anyone else as she will flip and "WHITE ROSES" is one of her outstanding paintings.

I can not tell you how shocked and grieved I was to read about Tom Slick. How and when did all this happen? He was so young and such a great guy and I am sure helpful to you as well.

Incidentally, is there any indication that this collection will be given to you - I don't mean personally - but to the Institute? If there is any intention of sending these to auction or for sale anywhere, would you tip me off as I should like to purchase our part of the collection. As you know, I have a thing about our works of art being peddled.

MIDWESTERN UNIVERSITY

Wichita Falls, Texas
October 26, 1962

DOWNTOWN GALLERY
32 E. 51st Street
New York 22, New York

Gentlemen:

Please send me a list of any exhibition catalogues that you may have for sale which range from approximately three years ago to the present. I am interested in purchasing this kind of material for the College Library. We would also appreciate your putting the Art Department on your mailing list in the future.

Thank you for your time.

Sincerely,



J. S. Burpee
Chairman, Art Dept.

JB/mah

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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offered 5000-11/15/ and figures shown

11/26

11/1/62
11/7/62
11/19/62
11/24/62
11/26/62

12010
2680 repairs agreed to
9320 - depreciation
4660 will accept 50%
2330 repair
7340

5500
2680 - repairs
2820 - depreciation
2330

after actually 9320
2330
3400
October 15th, 1962

4660
2820 - depreciation
1840 - actual
10/10/62

The Downtown Gallery
53 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

11/9/62
11/15/62

Re: Neiman - Marcus
Dallas, Texas

About the middle of August you asked that we try to settle the above loss for you. Mr. Mortimer who represents the company that insures the above, has been called on the following days:

8/21, 8/22 (twice), 8/27, 8/29, 8/30, 8/31 (twice), 9/13, 9/19, 9/20, 9/21, 9/27, 10/9 and 10/10/62.

Amongst others, when I say others, I mean that there were innumerable calls made to him which were not marked on our file.

It seems to me that an organization such as Neiman Marcus most certainly should have enough influence with their insurance company to see that this loss be paid as you submitted it. This should be done without the fuss and stalling tactics that have been going on for the past two (2) months with this office.

I would suggest that you write to Neiman-Marcus and make demand upon them for payment of either the \$12,600.00, which would be your cost to repair and depreciation, or \$40,862.00 for the entire shipment in which case you send them the merchandise and close the case out.

Please advise.

11/1/62
11/7/62
11/19/62
11/24/62

11/9/62
11/15/62
11/21/62
11/26/62

Very truly yours,
ARTHUR R. FREEMAN

ARF:SG

BY:

11/1/62 - Mr. Mortimer called
Submitted claim for Arbitration - no further
word as yet - 11/21 saw EH - 5 call me 11/26 - offered 5500

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THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith Halperin,
Downtown Gallery
32 E. 51 Street
New York City

October 22, 1962

Blue Shield
2 Park Avenue
New York, New York

Gentlemen:

Two of our employees have called my attention to the fact that they have not received their 1962 cards, although we have been paying our bills regularly during this year. I, too, find no record of a new card, and would appreciate having one issued to all those on our list.

Incidentally, we did advise you that Miss Irene Gruber is no longer associated with the gallery, and should have her name removed. The list as of today comprises the following:

Edith Gregor Halpert
William Haith
John Marin, Jr.

There may be some additions shortly, but I do want to be double-checked on those who have been removed, and the dates. These are listed below:

Irene Gruber	Sept. 26, 1962
Gracia Snider	July 20, 1962

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



Office of the Director
School of Fine Arts and Iowas Memorial Union

October 15, 1962

Miss Edith Halpert
Director, Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Miss Halpert:

Will it be possible for me to see you in your office, Tuesday or Wednesday, November 13 or 14, morning or afternoon Tuesday, or during the morning Wednesday? I thought I would have no further reason to bother you and the good friends who through the years have helped me so much in planning exhibitions and purchases here at the State University of Iowa. But I have been asked to organize and present an exhibition of art for the Fiftieth Anniversary Conference of the Association of College Unions to be held at Indiana University in the spring of 1964. During these two days in New York City I shall make my first investigations as to what will be possible and what will be desirable in connection with such an exhibition.

I wish it might be possible to include an Old Master or two -- or even three or four -- in such an exhibition, but I know full well the security problems which would arise, the difficulty of securing such paintings under any circumstances, and also I know that it might seem incongruous to mix and mingle these with exhibits in the field of Modern Art.

What I would like to have from you is some counsel and guidance. I am sure this will be a very important exhibition with reference to the interest of more than 500 colleges and universities who are members of the Association in Fine Arts Exhibitions in union buildings throughout our land.

Sincerely yours,

Earl E. Harper

EEH:rar

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October 26, 1962

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. William D. Paul, Jr.
Director of Exhibitions
Kansas City Art Institute
4415 Warwick Boulevard
Kansas City 11, Missouri

Dear Mr. Paul:

Thank you for your letter.

Knowing Georgia O'Keeffe as well as I do I strongly doubt whether she will agree to participate in an exhibition limited strictly to the female of the species. If she should, of course we will be glad to cooperate with you either by having you make the selection at the gallery or inviting paintings owned by institutions and private collectors.

In any event since the show is scheduled for March there is sufficient time to correspond with her regarding the matter.

Sincerely yours,

EGH:gs

MAX ENLOW
ELKINS PARK HOUSE
ELKINS PARK 17, PENNSYLVANIA

Mrs. Edith Halpert,
Downtown Gallery, N.Y.

Oct 17, 1962

Dear Mrs. Halpert:

You may remember that we showed
you a Max Weber still life painted in
1910, about 10" x 13", which we would
like to sell. You valued it at between
\$3000 and \$3500 but said you could
not handle it because you had just
heard from Mrs. Weber who wished to
dispose of the paintings in her possession.

Has that situation changed? Would
you be good enough to let me know
if you are in a position now to
handle our painting on some basis
satisfactory to you.

Sincerely,
Max Enlow

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

P#2

Mrs. Halpert

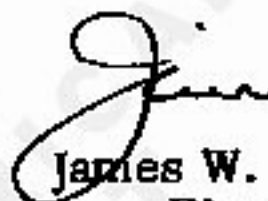
10/26/62

Several people of late have talked of you with obvious enthusiasm, in which I joined eagerly. One was Joan Ankrum, delighted by your interest in Broderson and her gallery in general.

What's the dirt in New York City? The Chrysler thing has surely whipped up a froth of concern - somewhat overdue, I would think.

Warm greetings,

As ever sincerely,



James W. Foster, Jr.
Director

P.S. Of course I told you how the idea of your collection being shown in S.F. was purely my idea, that you knew nothing about it yet, and it was quite problematic as to whether or not you could let your things stay out so long.

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October 29, 1962

Mr. Vadani Elisssoff
Musée Gernsheim
7 Avenue Velasquez
Paris 6e, France

Dear Sir:

We are now making arrangements for the exhibition of paintings by Tsao Yu-Ho (Mrs. Gustav Eke) which has been invited by Mr. Bo Gyllensvard for showing at the Museum of Modern Art in Stockholm.

I was advised that you would like to participate and am therefore writing to ascertain whether you would like to have this exhibition before the scheduled date for Stockholm - May 5th to May 31st, 1963 - or subsequently. Won't you please let me know? I shall be most grateful for the information.

Sincerely yours,

EGH:gs

October 22, 1962

Mr. Jacob Schulman
C/o George Dorfman Company
38 North Main Street
Gloversville, New York

Dear Jack:

As you requested, the Zorach was charged to the Dorfman Company, and will be shipped as soon as the exhibition closes at the gallery. I will let you know in advance, so that you can place it on your insurance policy.

You might be pleased to learn that this sculpture has been admired by all the visitors from the museums as well as by the more discriminating collectors. I am very happy that it will have found an ideal home.

Ben Shahn is coming in on Thursday. He conferred with the restorer to decide whether or not anything should be done to the painting. Evidently the plexiglas which was placed over it for protection created a vacuum. In any event, I am sure that the matter will be taken care of without much difficulty, as the painting is otherwise in perfect condition.

You will hear from me after the consultation.

Best regards.

Sincerely,

Edith Gregor Halpert
Director

EGH:eb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND 8, OHIO CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

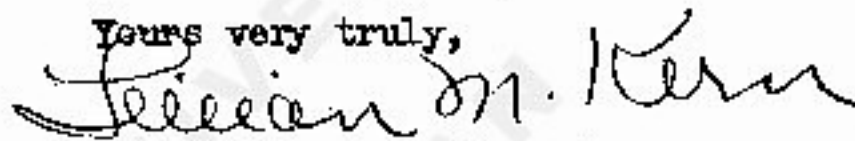
October 29, 1962

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Marin

Thank you for your letter of the 24th in regard to "Sea and Rocks" by John Marin. This is to advise you that we will appreciate you returning the painting to us via railway express, and that it will be covered with insurance under the museum policy.

Yours very truly,



Lillian M. Kern, Registrar

September 18, 1962

Art Lending Service
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

The following is a list of artists represented by the gallery:

Stuart Davis
Arthur G. Dove
Bernard Karffol
Yasuo Kuniyoshi
Mahn Marin
Georgia O'Keeffe
Abraham Rattner
Ben Shahn
Charles Sheeler
Niles Spencer
Max Weber
William Zorach

Seymour Chwast
Isami Doi
Edward Stasack
Tseng In-He

All correspondence should be addressed to Mrs. Edith Gregor
Halpert, Director.

Thank you.

Sincerely yours,

Irene Gruber

lg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JOSEPH KRIEGLER, M. D.
175 RIDGE ROAD
LACHAWANNA IS, NEW YORK

Office TR 6148
Res. WD 2749

10-23-62

Downtown Gallery
New York City

Dear Edith.

Needless to say the Walker
Arrived Home in good condition
and it was hung immediately
and it really looks good - I am
Very pleased with it.

Please return the bill stamped
paid and also do not forget the
photo -

Hoping to see you soon

Remain

Joseph Kriegler MD

File

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 25, 1962

Mr. Murray Letwohl
St. Armands Gallery
302 John Ringling Blvd.
Sarasota, Florida

Dear Mr. Letwohl:

Since we do not have the facilities in the gallery to pack the eight BEN SHAHN drawings you selected, we will have to send them to you via our trucking concern.

You will also have the responsibility for insuring these drawings. Their total worth is \$3325 and they should be insured for this amount.

Will you please let me have your consent to these two charges, i.e., the packing-shipping and the insurance, so that I may send the drawings to you at once.

I enjoyed our talk yesterday, and I hope that the show is a great success for you.

Sincerely,

Jay Wolf

October 29, 1962

Mr. Sam Hunter, Director
Rose Art Museum
Brandeis University
Waltham 54, Massachusetts

Dear Sam:

As you requested, we have arranged to let you have two important examples by Davis and Shahn respectively. Meanwhile I am enclosing our consignment invoice so that you may have the data for your catalogue and place the insurance on these two items before they are picked up. Incidentally won't you let us know who and when will arrange for the pickup?

Best regards.

Sincerely yours,

EOH:ga
enc.

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P. G. M. M. M.

Nov. 18 - Dec 29

Davis

Shalom

O'Keefe's letters

to Hornum

& Lerner

October 18, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Mary C. Palmer
63 Sunny Reach Drive
West Hartford 17, Conn.

Dear Mrs. Palmer:

Thank you for your letter and check. Of course I am delighted that you decided to acquire the drawing - but at the moment I am not quite certain as to which was your final choice. I am setting two aside and will wait until your next visit to New York before arranging for shipment to you.

Enclosed you will find photographs of the two valentines. You may reproduce them if you wish or may just retain them in your files. Immediately after the show closed I sent all my pictures and sculpture to the warehouse, but I am noting whatever data I have available at the moment (on the reverse side of the photographs) and will give you additional information if it is necessary. Enclosed also is a receipt for your first payment. You may take whatever time necessary for the balance and may also have the drawing in your possession whenever you desire.

I look forward to seeing you soon again.

Sincerely yours,

EOH:gs
enclosures

Mr. Robert Griffing

-2-

October 26, 1962

October 26, 1962

centage of art buyers per capita among the western visitors.

Again turning the tables, how about coming here to get drunk, still in the non-bridge playing category, but here's hoping.

With affectionate greetings to Marjorie, the young generation, and to you,

Bob

Somebody mentioned a few weeks ago were planning a trip to New York and therefore I did not answer your letter of September 20th.

Bob

I am glad that you are indulging yourself at last, or were for three weeks on your farm. You seem to have benefited by it considerably from what you write. Yes indeed you may join my bridge club and the more hetero it gets the better I will like it. I am tired of being a Shaker with "hands for work and heart for God." Let's start a new cult from coast to coast and charge large dues so that we can live off other hands.

Betty was here as you know and I have the feeling that she left in a much less friendly atmosphere as a result of my conversation regarding her ship business about exhibitions. I explained to her that it was much more important to have had her work shown in New York than to have it travel all over the world - and that in any event it is not only customary but wise to make an exhibition in New York. It is not only customary but wise to make an exhibition in New York. It is not only customary but wise to make an exhibition in New York.

I also explained to her that we had no way of representing costs of packing and transportation to various parts of the world and turning the tables suggested that she had been so close to the exhibition from you. After all you have traveled about from great distances and have packed them and know what it requires in the way of protection for sea, rail, or air transportation, and would also know the variations in the insurance rates for which they are charged. Now about painting. I have not a chance to see him later this week to ascertain who's paying for what for the exhibition to be forwarded from Honolulu.

It is the "energetic" of contemporary art I would be very pleased to learn that a good gallery for local artists is opening in Honolulu which is really a great raise place with the largest per-

(more)

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FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone: Michigan 2-0007
Cable Address: FAIRHIN CHICAGO

October 18, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

As usual, we had a fine time with you, and wish we could have discussed many things long into the night.

We have written to Mr. Colin, asking for a list of members and minutes of past meetings. The first free moment you find, would you be good enough to send us the date of the New York Times in which the articles appeared regarding the Art Dealers Association, or any tax questions that were written up pertaining to art? Any other information that you or Mrs. Kranshaar might have - correspondence, etc., would be much appreciated, for, as we told you, we want to be as informed as possible.

Regarding the Stuart Davis oil, Municipal, on exhibition in St. Louis until November 24, this is the reminder you asked us to give you - that the Davis should be shipped directly to us from St. Louis. We recall your saying that there is flexibility in the price due to a previous trade. We would like to know if the sales price could be \$14,000 - or, if this price is too high, what the proper price should be. Meanwhile, we have alerted the company interested in acquiring a Davis that Municipal is a fine example, which they may have on approval soon after the close of the St. Louis show.

We are most anxious to cooperate with you on the exhibition you are thinking about, and since we are all of the same viewpoint regarding the function of an art gallery, we are sure we would agree with your "idea". I believe we mentioned to you that our spring schedule still has some flexibility left in it, however, pressure will be upon us soon to finalize dates - so perhaps we should start making a plan. As soon as you are able to reveal the

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October 29, 1962

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Mrs. M.B.E. Clarkson
Chairman, New Acquisitions Committee
Albright-Knox Art Gallery
Buffalo 22, New York

Dear Mrs. Clarkson:

It was good to hear from you.

I shall be glad to receive members of your acquisitions committee when you are ready to make some selections for your gallery. Won't you please let me know in advance when you plan to come in so that I can arrange my time accordingly?

I look forward to seeing you.

Sincerely yours,

EGH:gs

October 22, 1962

MEMORANDUM TO RALPH F. COLIN

2. Cont'd.

However, if the Association is to retain and increase its stature, we have to plot a difficult middle-course between two dangers:

- 1) Becoming a close-membership club, vulnerable to accusations of discrimination and narrow-mindedness.
- 2) Being invaded by members who would lower our standards, and eventually the respect we should now be entitled to enjoy. No membership should be granted that does not imply the prospect of a reciprocal benefit to the Association (and I do not mean dues).

My recommendation is that a certain amount of "blue ribbon" spirit must be kept, and that, from now on, admission of galleries to membership should be a matter of careful judgement and slow decision, except in the case of some obvious omissions which we hope to correct.

This brings a last remark: we have never clearly defined what makes a dealer eligible or not. I would like to suggest that it should be a combination of three factors, avowedly difficult to assess and balance:

- 1) The dealer should be reasonably knowledgeable in the field in which he practices.
- 2) He should be exempt of any suspicion of resorting to business methods and habits which would be judged equally unfair and unethical in any other trade, but of course with special bearing on the art market.
- 3) his establishment should constitute a significant and meaningful contribution and enrichment to the artistic life of his community, in any form, and a steadiness of purpose and a consistent pattern of efforts can be discerned in his activity and dedication.

In addition, there should be a likelihood, whenever a dealer may find himself in a position to choose between his own interest regarding a client and his responsibility to the Association, that he will decide in favor of the latter.

This general question of policy, if time and occasion permit, would be advantageously discussed at the next meeting of the Board of Directors.

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ans.


MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK

October 19, 1962


Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I understand from Mr. Samuel Sachs that the Sheeler Armory Show water color titled THE WATERFALL is owned by Mrs. Detweiler. I think that I too ran across this information when I went through your photographic files some time ago. Could I ask you to send me Mrs. Detweiler's address so that I can request this work?

Thank you for your co-operation.

Sincerely yours,


Joseph S. Trovato
Armory Show - 50th Anniversary Exhibition.

jst;jw

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October 25, 1962

Mr. Bo Gyllensvard, Director
Museum of Far Eastern Antiquities
Stockholm, Sweden

Dear Mr. Gyllensvard:

Mrs. Gustav Eke was in New York last week and discussed the exhibition of her work at the Museum of Modern Art in Stockholm. The copy of your letter indicates that the most suitable dates would be May 5 through May 31, 1963.

She also mentioned that Mr. Elisseoff mentioned the desirability of this show and under the circumstances it would automatically reduce the expense which will be divided in two.

Since no doubt your Museum of Modern Art has had exhibitions shipped from various parts of Europe and the U.S.A. I am sure that the registrar or some other member of the organization can ascertain what will be involved in the way of expense. This includes of course the packing and shipping charges from New York and return as well as the insurance. Because we have not had any occasion to pay such charges in the past we have no way of estimating the cost involved and I am writing in the hope that your Museum of Modern Art can make the estimate directly if we supply the approximate measurements of the individual pictures and their average weight.

Before I write to Mr. Elisseoff I should very much like to obtain a reply from you stating what expenses you are prepared to assume.

I am very happy about the prospect of the Tseng Yu-Ho exhibition in Stockholm and hope that all the arrangements can be made in the near future.

Sincerely yours,

EGH:gs

RM: jw
Enc.

I do hope that you will be coming to New York in the very near future and that I will have the pleasure of seeing you again.

Again many thanks for all your kindnesses.

Sincerely yours,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

RM: jw
Enc.

1185 Park Avenue
New York 28, New York

October 23, 1962

Art Dealers' Association of America, Inc.
575 Madison Avenue
New York 22, New York

Dear Sirs:

On July 9, 1962 the undersigned presented one painting by BEN SHAHN to The Newark Museum which gift was formally accepted by them on August 31, 1962.

At the suggestion of Mrs. Edith Halpert of The Downtown Gallery I am directing this request to your organization for valuation and appraisal of this painting as required under the new ruling of the Bureau of Internal Revenue.

Should you desire further information you may communicate either with Mrs. Halpert at The Downtown Gallery or with Miss Audrey T. Haase, Registrar of The Newark Museum.

I await your early reply and appreciate your assistance.

Very truly yours,

Arthur Stanton
mg

cc: Mrs. Edith Halpert, The Downtown Gallery ✓
Miss Audrey T. Haase, The Newark Museum

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

JEROME P. CAVANAGH, *Mayor*

ARTS COMMISSION OF THE CITY OF DETROIT

LAWRENCE A. FLEISCHMAN, *President* - DOUGLAS F. ROBY, *Vice-President* - MRS. ROY D. CHAPIN, JR.,
MRS. EDSSEL B. FORD - RALPH T. McELVENNY - FRED J. ROMANOFF - JAMES S. WHITCOMB

WILLIS F. WOODS, *Director*

WM. A. BOSTICK, *Secretary & Business Manager*

PAUL L. GRIGAUT, *Chief Curator*

Phone Temple 1-0360

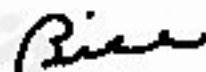
October 25, 1962

Mrs. Edith G. Halpert
Director
Downtown Gallery Inc
32 East 51st Street
New York 22

Dear Edith:

Thank you for your letter of October 22nd.
We will insure the O'Keeffe for \$6500 and the
Weber for \$12,000, beginning October 29th.
I look forward to seeing the pictures here in
Detroit.

Sincerely yours,



Willis F. Woods,
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

32 East 51 Street
New York 22, N.Y.
Telephone: PLaza 3-3707

Mr. David Gill
Route 202
Newtown, Connecticut

Dear Mr. Gill:

In working on my report the accountant discovered that you had made no remittance for the items you have sold.

Will you therefore be good enough to send a check by return mail for the sum of \$378.75.

I am sorry that this has been such an unfortunate transaction and naturally would like to close it out immediately. Please send the payment by return mail.

Many thanks.

Sincerely yours,

RSH/rb

Registered Mail
Return Receipt Requested

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Edwin Binney 3rd - 305 Dean Road - Brookline, Massachusetts

Oct. 20

Dear "boss lady",

I sent off a catalogue to you today of an exhibition of my Persian and Indian miniatures out on the West Coast. The "thing" starts in Oct-Nov in Portland, Oregon and goes from there to many of the other Far West Museums. What a hell of a "rat-race" in getting something like that written et al. I have a great sympathy and respect for you in having done it so often.

Figured you needed to know what one of your "favorite clients" was doing so that you weren't seeing him.

Always devotedly, *Ed Binney*

Craw/Kalman

October 16, 1962

W.R. Keating & Company
90 Broad Street
New York 4,
New York.

Gentlemen:

I came across your bill and am checking to ascertain whether the Kalman Gallery of London has taken care of it. I received a letter from Nadia Wills to the effect that payment would be made directly by Kalman.

Sincerely yours,

KH:jaw

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Gilbert

October 25, 1962

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Dear Virginia and Gil -

I was delighted to hear from you and equally so with the news of your latest good fortune. Who is the new publisher or is it a secret? How is your book coming along? I am very eager to get the latest news.

My situation has changed very little and all my excitement at moving into the hotel has waned considerably because of the big drop in the real estate market which makes the sale of the house a foolish business gesture today. Thus I will get a house painter, some carpenters and stop looking like Tobacco Road, and hope for a good working staff so that I can reduce my daily stint to twelve hours from eighteen. I have lost considerable weight and am burning up the younger generation because I look so trim. But I find I have to buy a lot of new clothes to keep showing off my slim curves.

I am sending you a catalogue which I thought might interest you. We are still battling with the U.S. government over a perfectly ridiculous tax situation which would call for a payment on my part of \$150,000 for the privilege of giving away the collection. The art world still offers much humor and I am now having a ball talking into a tape which carries with it a twenty year restriction I decided to impose for the added freedom I gain from this proviso. It has put me in a very much better humor as I talked out a number of the major gripes about the art world.

Please write soon and give me all the news about everything and especially Holly.

Lots of love,

EOH:ga

RALPH NADING HILL

October 13, 1962

Dear Edith -

Many thanks for the photo of the old row at Dordrecht. I'm sending it to the director / Barber Library there as they seek records of every known painting or print. And I'm suggesting that they write the National Foundation to see if they can get a color transparency made. The picture has great charm.

You were nice to think of me.
Hope to see you before today.

Sincerely,

Ralph

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October 16, 1962

Mr. Mahonri Sharp Young
Director,
Columbus Gallery of Fine Arts
480 East Broad Street,
Columbus 15, Ohio.

Dear Mr. Young:

Thank you for the check. The expense account is enclosed as you requested. May I take this opportunity to thank you for your many courtesies. I really enjoyed seeing the Museum and meeting so many very nice people.

Among other things, I had the opportunity of seeing a part of your collection (I did not get down to the store room) and am eager to know whether you would be interested in an exchange of if the Museum will permit an outright sale to us. I noted that there were in each instance a number of paintings by the following artists in whom I am naturally interested - Demuth, Dickinson, Marin, Sheeler and Spencer. I noted also that the dates are rather close - relating to a limited period in each artists life. It occurred to me that you may wish to have a wider distribution including later examples (where possible) or would consider substitutions among other artists - not necessarily those associated with the Downtown Gallery.

I have made similar arrangements with a few museums in the past. In one instance where a painting by someone not in our roster was desired, I purchased the selected example and used this picture for the exchange. In other words, the transaction remained as a trade rather than as a museum sale and a purchase.

In any event, I just want you to know that I would be very happy to obtain whatever you may have available and work out any plan satisfactory to you and your board. Won't you please let me know your thoughts on this matter.



PITT & SCOTT LIMITED

GENERAL SHIPPING, FORWARDING AND PASSENGER AGENTS

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RFP AI 622 DAH/MD

19th October 1962.

W.N. Keating & Co
90 Broad Street,
New York 4,
U.S.A.

Dear Sir,

We refer to your bill amounting to \$41.10c covering charges on the Joan Marin painting forwarded from New York for our clients the Crane Kalman Gallery. We attach hereto dollar draft for the above amount, which we are paying on behalf of our clients.

For good orders sake, we have forwarded a copy of this letter to the Downtown Gallery, New York.

Yours faithfully,
PITT & SCOTT LTD.

D.A. HINDS
AIRFREIGHT DEPARTMENT.

c/o. Downtown Art Gallery.
New York

to have had the pleasure
of meeting you - but ap-
preciated the courteous
attention we were given

Sincerely yours

Thos. James M. Willis

PAUL ROSENBERG & CO.

20 EAST 79TH STREET

NEW YORK 21, N.Y.

RHINELANDER 4-2340

October 22, 1962

MEMORANDUM TO RALPH F. COLIN

RE: MEMBERSHIP OF THE ART DEALERS ASSOCIATION
OF AMERICA, INC.

After the latest developments and press comments with reference to the Chrysler case, I believe we can safely assume that, in the very short time elapsed since the inception of this venture, the Association has gained a heartening degree of public recognition which is likely to be followed fast by similar acknowledgement from Museums and official agencies. An important factor, in my opinion, in achieving this result, is the fact that the Association presently has an efficient, well-meaning, high-quality membership.

As you know, a successful organization inevitably attracts recruits, and we must expect to receive a large number of applications to join us, because membership may become in the eye of the public a kind of badge of honor. As you also know, an Association's merit is only measured by the worthiness of its members.

I became aware recently that conflicting views on this subject exist among the present membership. Some advocate the admission of as many galleries as possible, regardless of their record or standing - (I have heard even the names of Hammer and Schoeneman advanced) - on the theory that it would be a way of keeping the least reliable ones under control and in check. Other members, on the other hand, hold that too much liberalism has already been prevalent.

My thinking is that, should we tend to lower our minimum requirements, we shall no longer be able to draw a line, and that we shall soon have to admit everyone, down to the last junk shop in Greenwich Village. You know better than anyone else that I have been a constant partisan of liberalism in the Association, and a dealer very much aware that no gallery is perfect, therefore inclined to an attitude of leniency, within reason.

Mr. Robert P. Griffing, Jr.

pg 2

October 26, 1961

but it was impossible to do so as there were several hundred people in the gallery at the time, the telephone "bells were ringing", and I was going completely mad. He mentioned that he would drop in very shortly and I hope he does as I would really like to discuss some of the details with him. As a matter of fact we are now working on a dealers association which would be national in scope and which would protect the artists from any arrangements such as you cite in your letter. I hope that nothing in the way of contracts will be signed before I get to Honolulu. As you must realize I will be very glad to help with this project and can do so only if it operates on an honorable basis, and from what you mention this does not appear likely. It may be inexperience and opportunism or whatever, but I will be delighted to sit down with the trustees and the director of this gallery to suggest a workable plan if there is no objection.

In any event we can talk about this over a glass of saki. I still remember the delightful surprise relating to my first and only experience.

And so I will be seeing you, and I hope in a much better mood than your previous letter.

My affectionate regards to Marjorie and to you.

As ever,

RGH:gs

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FAIRWEATHER • HARDIN GALLERY

**141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS**

Telephone: Michigan 2-0007

Cable Address: FAIRDIN CHICAGO

-2-

content of your "idea" show, please tell us so that we can fit it into our schedule appropriately.

We look forward to hearing from you.

Best,



Shirley G. Hardin

SGH/s

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Page 2.

Mrs. Edith Gregor Halpert

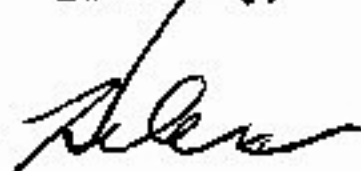
October 26, 1962

Enclosed is a list of the items sent to Arizona State University. Paula Klester, of the University, said they would wish to show them for approximately one month. I told her you would, undoubtedly, send your gallery consignment form to her.

What would be the chances of getting a small Ben Shahn show sometime in the future?

Best regards, hope to see you after the first of the year.

Sincerely,



Helen Heninger

3501 CAMP BOWIE BOULEVARD, FORT WORTH 7, TEXAS PERSHING 2-2847

October 29, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Following up our recent correspondence regarding the Taos show, I wish to submit our formal request for the loan of John Sloan's CORPUS CHRISTI.

It is understood, of course, that the Carter Museum will handle all costs of packing, transportation and insurance.

We will need to have the painting by March 15, 1963, and keep it until approximately November 15. However, I will write you at a later date concerning the shipping arrangements.

Many thanks.

Sincerely,



Mitchell A. Wilder
Director

MAW/lc

*Please later when I have cleaned
the accumulation on my desk!*

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October 20, 1961

Mr. Ben Shahn
Roosevelt
New Jersey

Dear Ben:

You may recall that you gave me the name of the Trianon Press in Paris and that I wrote on August 4th about the publication of the HAGADAH. For your further information I followed this up with another letter on September 15th addressed for the attention of Mr. Arnold Fawkes and the address was as I had recorded it 125 Avenue de Maine. The guy has never replied and I am really getting awfully annoyed about the matter. At least he might have had the courtesy to send a postcard.

Can you check with him to find out when the publication will be ready? I want to make sure that we have a good many of the available for sale here as I have told a good many clients about the two sets including ECCLESIASTICS. As a matter of fact I am making a transcript below of my original letter.

Please follow through. Many thanks.

Sincerely yours,

EGH:gs

"Yesterday I had a long chat with Ben Shahn and among other subjects covered, we discussed his forthcoming publications which you are handling, namely the HAGADAH and ECCLESIASTICS. As agents for the artist, we have a number of clients who would, of course, be interested in obtaining these publications and would like to reserve a specific quantity through you. Would you, therefore, be good enough to write me complete details as to the editions, both popular and specials in each case, together with the price and discount. Also, since Ben has seen the proofs, would it be possible to send me a set so that I would have it available for demonstration. The gallery is closed until September 1st and my address, until then, is listed above. Would you be good enough to write me at your earliest convenience. I shall be most grateful."

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 18, PENNSYLVANIA
MAyflower 1-7800

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

October 13, 1962.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Mrs. Halpert,

We have completed the arrangements to bring the sculpture for our sale to Pittsburgh on the Koppers Company private plane, thus eliminating the expenses of shipping and heavy crating.

The plane leaves on the morning of October 26th so we would like to have the sculptures delivered on October 25th to:

Koppers Company Office
c/o Miss Lee Romolo
430 Park Avenue
New York City, New York

Please mark for Mrs. Osterweis, Fine Arts Dept., Carnegie Institute.

If the sculptures are packed in a carton securely tied, this should be adequate, since they will be carefully handled and kept by one person on the plane - not tossed into a baggage compartment!

Sincerely yours,

Harriet Osterweis
(Mrs. Steven Osterweis)

October 16, 1962

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana.

Dear Mr. Brauer:

In looking through the list you sent I realized that almost all the paintings you selected are the property of either institutions or collectors. Those clearing through us are:

BROWN STILL LIFE
LANDSCAPE WITH DRYING SAILS
~~SHAPES OF LANDSCAPE~~
EVENING IN ISTANBUL
All three paintings by Stuart Davis.

SHAPES OF LANDSCAPE is owned by Mr. Roy Neuberger who I am sure will be glad to send you a photograph. His address is 993 Fifth Avenue, New York City.

Sincerely yours,

P.S. John Marin just advised me that he did give you all the names and addresses previously.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

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October 26, 1962

Professor Samuel M. Green
Davison Art Center
Wesleyan University
Middletown, Connecticut

Dear Professor Green:

I am sorry but obviously your previous letter was inadvertently mislaid. You may send a duplicate of it or if you prefer can drop in when you are next in town. I would suggest however that if you decide on the latter it would be best to telephone for an appointment as I frequently have occasion to leave the gallery.

Sincerely yours,

EGH:gs

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York.

October 26, 1962

Dear Mrs. Halpert:

Munson-Williams-Proctor Institute is planning a major exhibition marking the 50th Anniversary of the Armory Show of 1913, to be held at our Institute from February 17 - April 7, 1963. We are planning a fully illustrated catalogue of the exhibition, with essays by noted scholars on the Armory Show, its impact and subsequent influence on American Art. The catalogue will also contain reminiscences and comments by Armory Show artists. Art in America is collaborating with us on this project in planning a special issue to coincide with our opening. At the close of the exhibition in Utica, it will be shown in New York from April 12 - April 28, 1963, under the sponsorship of the Henry Street Settlement, one of the country's oldest and best known social service institutions, where it will be installed at the 69th Regiment Armory, the original site of the 1913 show. The New York exhibition will be presented as a benefit for the work of the Settlement in the creative arts. In order to insure the careful handling of works, the Settlement has engaged the professional assistance of the American Federation of Arts to manage the New York installation, including the receiving of works in New York and the return of them to the lenders. The exhibition will be protected 24 hours a day by Pinkerton guards while at the Armory and all other security and protective measures which a museum would accord such an exhibition will be taken under the Institute's supervision. The Armory is a fireproof building and the gallery installation will be fireproof in all respects.

After fifty years, the exhibition will provide the opportunity to appraise many of the paintings, sculpture, prints and drawings from the 1913 Armory Show. This exhibition contained about sixteen hundred works, and the meaning and effectiveness of our reconstruction will be greatly enhanced by the number of significant works we can borrow which were included in the original exhibition. We are happy to say that important museums such as Philadelphia Museum of Art, Metropolitan Museum of Art, Museum of Fine Arts, Boston, The Art Institute of Chicago and many private collectors have agreed to lend important works for our exhibition. We would be very grateful if you would lend the following:

Artist: Stuart Davis
" Stuart Davis
" Stuart Davis

Title: SERVANT GIRLS
" DANCE
" THE DOCTOR

Loan forms in duplicate are enclosed and we would ask you to please fill out the original and return to us for use in the preparation of our exhibition catalogue. The Institute and Settlement will, of course, assume all costs of packing, transportation and insurance from the time the works leave your walls to their return. A letter from the President of the Settlement is enclosed.

Your cooperation will be greatly appreciated.

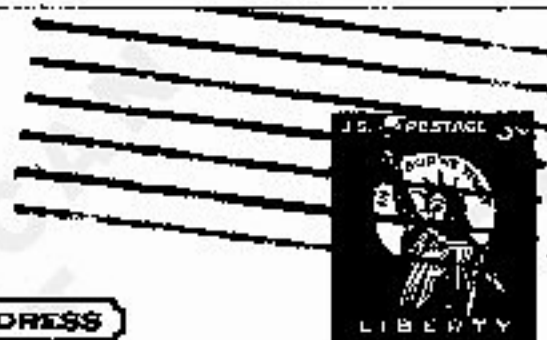
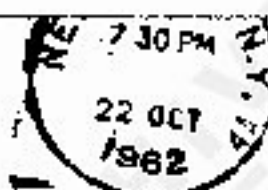
Sincerely yours,

Joseph S. Trovato

Joseph S. Trovato
Armory Show - 50th Anniversary Exhibition

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THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
32 East 51st Street
New York 22
New York

October 22, 1962

Mr. Virgil Thomson
222 West 23rd Street
New York 11, New York

Dear Mr. Thomson:

Your book arrived, and I cannot tell you how appreciative I am and how proud I am to own an inscribed copy. This is such a hectic period in the gallery, with work carrying over far into the night, that I have not had an opportunity to read it, and will do so very shortly.

It was such great fun seeing you again after these many years. You may or may not recall your visit to Newtown, Connecticut, with Chick Austin way back in the thirties.

I hope that we will meet again soon.

Gratefully yours,

Edith Gregor Halpert
Director

EGH:eb

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Artist

October 29, 1962

Miss Elaine Wesley
Old Plank Road, Rt 42
Sparrow Bush,
New York, New York

Dear Miss Wesley:

Thank you for your letter.

I should say that some time ago this gallery decided to limit itself to the work of those artists on its permanent roster, whose names are printed below.

Consequently, one of the nearly four hundred younger galleries in New York would I feel be in a much better position to discuss your work with you.

With best wishes,

Sincerely yours,

Gratia Snider
Secretary

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DAVISON ART CENTER
WESLEYAN UNIVERSITY
MIDDLETOWN, CONNECTICUT

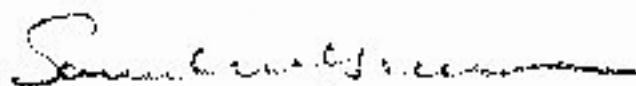
October 25, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

A while ago (September 25) I wrote you about a few details relative to pictures by Shahn, Marin, David and Demuth. Not having heard from you, would you prefer if I dropped around and got the answers directly — at your convenience, of course?

Sincerely yours,



Samuel M. Green
Professor of Art

SMG:jh

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October 15, 1962

F
POL
Punked

Mrs. H. Grenell
Hidden Hill Farm
Franklin Lakes,
New Jersey.

Dear Mr. Grenell:

Thank you for your letter.

As much as I should like to see your exhibition it is utterly impossible for us - with the shortage of help - to leave the gallery for any extended period of time. Furthermore, we have discontinued any additions to our roster during the past five or six years and feel that with four hundred galleries in New York there is sufficient opportunity for every artist in any category and working in any medium.

Sincerely yours,

EH:jew

October 15, 1962

Mrs. Stanley Woodward
3009 N Street
Washington 7, D.C.

Dear Mrs. Woodward:

Much to my chagrin I discovered that you and Mrs. Battle had
left before I had an opportunity to talk with you some more
and certainly say good-bye. Please forgive me but I got so
involved and furthermore was under the impression that you
would be looking at a large group of prints that I slipped
up inexcusably.

John Marin has advised me that you had selected the Shahn
"SUPER MARKET". If you should like to have photographs of
the paintings you looked at, I will be very glad to forward
these to you promptly.

It was so nice to see you and Mrs. Battle.

My very best regards.

Sincerely yours,

EH:jaw

shown: "Pines - Small Point."
"Sea Gulls Scaring" and
"Sea Movement in Gulls III"
directed the most.

However -- I have much
to learn - and certainly
do not have a trained,
critical eye. I would,
therefore, very much ap-
preciate your opinion as
to the artistic merit of
these works - and also
if you feel any of the

Neiman-Marcus

DALLAS 1, TEXAS

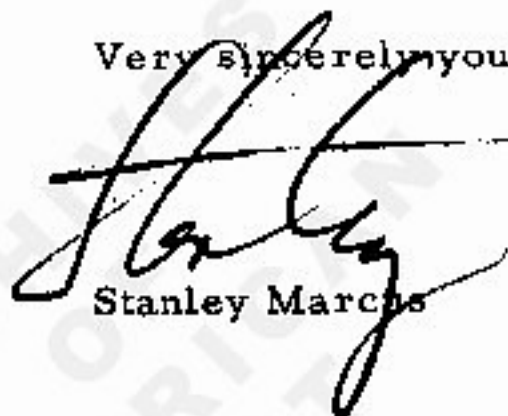
October 23, 1962

MISS EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N. Y.

DEAR EDITH:

I'm sorry too that we have gotten into controversy about the damages that you have claimed on the shipment of folk art that we returned to you last year. I am sure that you would have done the same thing that we did in putting this into the hands of our insurance agents. Their adjusters have tried to reach an agreement with you. Since they were unsuccessful, I presume that the only thing that we can do now is go to the courts and let the courts settle it or put this into the hands of the American Arbitration Association to be arbitrated.

Very sincerely yours,


Stanley Marcus

SM:el

PHONE: RIVERSIDE 1-6911

CABLE: NEMARCO - DALLAS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

M-W-P

October 26, 1962

Mr. Stuart Davis
15 West 67th Street
New York 23, New York

Dear Mr. Davis:

I am so happy to learn from your letter of October 24th that you have found three of your Armory Show water colors: SERVANT GIRLS, DANCE and THE DOCTOR. We are pleased, of course, that you are lending them to our Armory Show.

We appreciate also receiving your thought provoking remarks on the Armory Show which we plan to include in the exhibition catalogue.

I am sending to Mrs. Halpert loan agreement forms for the above works. (The loan form for BABE LATOUE was sent there earlier). We are asking Mrs. Halpert to have the four works shipped to us as soon as possible so we can have them photographed for the catalogue. We will be glad to provide suitable mats and frames for the three unframed water colors.

You have been most co-operative and we are grateful for all your help.

Sincerely yours,

Joseph S. Trovato
Armory Show - 50th Anniversary Exhibition

jst;jw
cc Mrs. Edith Halpert

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October 22, 1962

Mrs. L. Dochterman
Department of Art
State University of Iowa
Iowa City, Iowa

Dear Mrs. Dochterman:

The Charles Sheeler picture, SUN, ROCKS AND TREES, is listed as such in our records, without the addition of "NO. 2." He did make a small tempera before, but at no time does he have a number following the title. They are two distinct paintings in two different media. So I would remove the appendage.

For your information, the tempera is in the collection of Lawrence Fleischman, in Detroit.

Sincerely,


EGH:eb

Mrs. Edith Halpert
October 13, 1961
Page 2

P.S. 1) Can you drop me a line of advice? This new Asherman-inspired gallery in the Honolulu Advertiser Building is trying to sew up local artists to agreements not to show or sell elsewhere for a period of 3 months both sides of a one-month-long one-man show. On the other hand, the Gallery, having no storage space and only 1 person in charge, is not willing to push the artists during any of that time. It seems to me to be an indefensible position to ask the artist not to try to make any money for any six-month period. Does this make sense?

2) Is the Met, with its vast reserves of American painting, worth tapping for a show all from one source?

RPG:ly



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Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 16, 1962

Mr. Roland Pease, Jr.
Art Voices
200 East 72nd Street
New York City 21,
New York.

Dear Rolanda

What a coincidence. Shortly after I talked with you about the Macbeth Gallery I received an invitation from the American Federation of Art to the effect that an exhibition entitled "The Role of the Macbeth Gallery" will be on view from October 11th through the 26th. No doubt you have received this invitation. It might be a good idea to see the "role" before communicating with McIntyre, whose address I gave you.

I still think that it is a funny coincidence. My antennae must be working.

Best to you,

RH:jaw

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Mrs. Ethan D. Alyea

77 Highland Avenue, Montclair, New Jersey

Dear Sirs

I have received prints by Shalen in good condition but collect \$3.12 express. As I paid you \$1.50 for mailing (receipt # 9818) please remit \$1.50.

Very truly

Yours truly
Ethan D. Alyea

"Postage"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POV ok 11/62
AFA

October 15, 1962

H.
Mrs. Gordon M. Hayes
541 Lafayette Avenue
Buffalo 22,
New York.

Dear Mrs. Hayes:

Thank you for your letter.

I regret that we did not have the time to publish a catalog of the exhibit most of which copied material borrowed for the occasion. The show had a very specific point to make and demonstrated the relationship between the past and the present in the field of painting and sculpture.

However, we have in our permanent collection a large variety of weather vanes both in material and subject matter. Thus if you plan to be in New York at any time in the near future, you may see what we have in this category as well as a much smaller collection of decoys.

May I suggest that you drop me a note in advance or telephone as I occasionally leave town for a few days.

Sincerely yours,

EH: jaw

DR. HERTA WESCHER 98 RUE RAYMOND LOSSERAND PARIS XIV* TÉL. LECOURBE 28-01

Mrs Edith Halpert
The Downtown Gallery
32 East, 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

Some time ago You kindly sent me some photos of the collage-
paintings of Dove. Finishing actually the text of my book,
I find out that all my reproductions concern landscapes or
still-lives, and I would like to include equally one of
his very particular portraits or figures.

I would appreciate before all to get a reproduction of his
"Critic", illustrated in the Catalogue of the New York
Exhibition of the Art of Assemblage of the last year, and
likewise "The Intellectual", reproduced on the cover of
your show of November 1955.

I would be very grateful if you could send me the one or
the other in a short delay.

Sincerely Yours

Herta Wescher

*Sent
10/13*

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

October 25, 1962

Mr. Gudmund Vigtel
Corcoran Gallery of Art
Washington, D. C.

Dear Mr. Vigtel:

I don't know whether or not I mentioned that George Morris's WALL PAINTING had been withdrawn from the tour so that it could be included in the Corcoran show. The next stop of the Geometric Abstraction tour is at the Munson-Williams-Proctor Institute where it is scheduled for shortly after mid-November. Thus I am writing to ask whether you would be good enough to have this painting crated separately as soon as the Halpert show closes and address the crate to the Institute in Utica, shipping charges collect.

Many thanks and I will be seeing you Monday.

Sincerely yours,

RDH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

✓ POL
October 15, 1962

Mr. Edmund K. Kuehn
Assistant Director
Columbus Gallery of Fine Arts
480 East Broad Street
Columbus, Ohio.

Dear Mr. Kuehn:

Please accept my belated thanks for your kind hospitality which made my trip so much more enjoyable. The Gallery tour was particularly fascinating and lunch was excellent.

It occurred to me that I have neither the name or address of the hosts of the evening, the public relations lady who took me to the radio station, or the young couple working on the idea of "Friends of the Museum" group. Would you be so kind as to send me this data so that I may acknowledge their kindness?

I hope that you will be coming to New York in the near future and that I will have the pleasure of seeing you again.

Sincerely yours,

EH:jsw

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October 24, 1962

Mrs. Stanley Pearl
6607 Dease Drive
Dallas, Texas

Dear Mrs. Pearl:

The text inscribed in Hebrew letters on the silk screen "Pleiades" by Ben Shahn is taken from the Book of Job, Chapter 38:

Canst thou bind the chains of the Pleiades,
or loose the bands of Orion?
Canst thou lead forth the Mazzaroth in their season?
Knowest thou the ordinances of the heavens?
Canst thou establish the dominion thereof in the earth?
Canst thou lift up thy voice to the clouds,
that abundance of waters may cover thee?
Canst thou send forth lightnings, that they may go,
And say unto thee, "Here we are"?

I hope that this will be of help to you. And may I take this opportunity to wish you all the success possible with your show.

Sincerely,

Jay Wolf

for file

October 18, 1962

Dr. Edward D. Andrews
11 Whittier Avenue
Pittsfield, Massachusetts

Dear Dr. Andrews:

In referring to your note of September 13th I realized that you plan to be in New York in the very near future.

May I suggest that you let me know in advance so that I may arrange my time accordingly?

I look forward to your visit.

Sincerely yours,

EOH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8510-11
3-12-73-14

10 EAST 40TH STREET
NEW YORK 18, N. Y.

October 19th, 1962

Rubin, Baum & Levin, Esqs.
350 Fifth Avenue
New York 1, New York

Attention: Mr. Frederick Baum

Re: Edith G. Halpert
Date of Accident-11/28/61
Home of: Mr. George W.W.
Brewster
53 Sargent Crossway,
Brookline, Massachusetts
Connecticut Fire Ins. Co.
Policy #ED-757009

Dear Mr. Baum:

Inasmuch as you are furnishing an attorney for Mrs. Halpert, we are enclosing herewith the following so that your office may proceed with collection of the claim.

Incidentally, may we remind you that Mrs. Halpert agreed to a fee of one-third of the settlement above the medical payments.

1. All medical bills are enclosed.
2. Letter dated December 6th, 1961 from Mrs. Halpert to Mr. George W.W. Brewster, reporting the accident.
3. Letter dated December 27th, 1961 from Mr. Brewster to Mrs. Halpert acknowledging her letter of December 6th, 1961, reporting claim.



THE KANSAS CITY ART INSTITUTE AND SCHOOL OF DESIGN
4415 WARWICK BOULEVARD KANSAS CITY 11, MISSOURI VALENTINE 1-2854

October 24, 1963

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert,

I have planned an exhibition of paintings by six women for the galleries of the Kansas City Art Institute from March 1 through April 1, 1963. It will coincide with the National Art Education Conference which, also, meets here in March. I would like to include in this show four paintings by Georgia O'Keeffe. Would you consent to send this number for the showing?

The Art Institute will, of course, pay for the delivery of the paintings and for the insurance, too. Budworth and Son is usually used for such deliveries.

Many thanks for your consideration. Very best wishes.

Sincerely,

William D. Paul, Jr.
Director of Exhibitions

WDP/mh

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October 25, 1962

Mr. Louis C. Jones, Director
Cooperstown Museum
Cooperstown, New York

Dear Louis:

I am writing you about a rather strange offbeat matter.

Some weeks ago I was asked whether I could recommend a museum interested in obtaining (for free) an old covered bridge, as well as two other objects that sound most interesting to me. One is a butter making machine. It has a large churn with a treadmill that was operated by a dog walking back and forth. As I recall the original description it is quite large but of course sounds fascinating to me. I know there is something of this type at Shelburne and have not seen the one being offered, but if you are interested I can give you the actual source and you can make your own arrangements accordingly.

Won't you please let me know whether these items are of interest to you?

Don't you ever get to New York, and if so have you forgotten our address?

Sincerely yours,

EOH:gs

University of Notre Dame
Notre Dame, Indiana

The University Art Gallery

October 17, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 St.
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your most obliging letter. I must come to New York in January at the very latest and hope that I may then find a religious work by all the people whom you mentioned—Bloom, Weber, Zorach, Rattner, Shahn, Drumlevitch, Goldin, Stasack and Zajac. I was there in September, but my time was extremely limited and I did not have the courage to disturb your conversations with a man who seemed to be a prospective buyer. I have enjoyed our former talks and I am sure that I shall enjoy our visit at the first of the year. This will be the first effort of its kind at Notre Dame, and I am trying hard to make a very good exhibition.

I shall be very grateful for your help.

Yours very gratefully,

Anthony J. Lauck, C.S.C.

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/ps

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RUBIN, BAUM & LEVIN

350 FIFTH AVENUE
NEW YORK 1, N.Y.

October 19, 1962

Isidore H. Y. Michnick
18 Tremont Street
Boston, Massachusetts

Dear Is:

This is to confirm my telephone conversation with you of last Wednesday, in which you stated you would undertake to represent Mrs. Edith G. Halpert in instituting suit to recover for an injury which she sustained on November 28, 1961 while visiting at the home of Mr. George W. Brewster, 53 Sargent Crossway, Brookline, Mass. Your fee would be one-third of whatever amount she recovers over and above the amount of medical payments which are made to her. As I explained, the Connecticut Fire Insurance Co. which covered the owner of the house has already stated that they would pay the amount of the medical expenses and some token payment in addition to that, but this is not satisfactory to Mrs. Halpert.

I understand that the instituting of the suit would involve initial disbursements of some \$20.00 and also that if she should lose, she would be liable, for costs, which might amount to \$50 or \$60, although you state that almost invariably, the defendant does not seek to recover costs.

I am endeavoring to get the further information which you requested and will forward this to you as quickly as possible. Meanwhile, I would appreciate it if you would proceed as quickly as possible in order to institute the suit.

With best regards.

Sincerely,

RB/lms

P.S. Enclosed is a pamphlet as to Mrs. Halpert's recent loan to The Corcoran Gallery.

cc: Mrs. Edith G. Halpert

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The dealer inquiring about the cigar-store Indians is:

Walter Ahern, Director
Premier Gallery
126 S. Eighth St.
Minneapolis 2, Minn.

Mrs. Chamberlain says he has a customer who wants one; also that he is a very nice guy with a good gallery, but that this is a request out of his field.

Mr. Ahern would like photos.

AFA
10/29/62

October 25, 1962

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Mrs. Muriel B. Christison
Krantz Art Museum
University of Illinois
Urbana, Illinois

Dear Muriel:

I am now enclosing an excerpt from the Rattner letter referring to the sea. You may use all or parts of it as you see fit.

The additional blanks on Davis and Shahn are now enclosed. What happened in relation to the Tseng Yu-Ho which had been selected? I am curious.

Also I want to advise you that the Stasack painting the BRASS RING was sold the first day of our exhibition, but we made the proviso that the painting would be made available to you by the client. The credit should read "Collection of Mr. and Mrs. Leo Praeger." It might be nice if you would write to them directly so that the arrangements will be confirmed.

Best regards.

Sincerely yours,

EGH:gs

P.S. If you decide to omit the Tseng Yu-Ho will you please return the photograph to us as it is the only available copy?

enclosures

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

October 26, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have received word from Mr. Stuart Davis letting us know the good news of his having found three of his Armory Show water colors, and which are being lent to the Armory Show - 50th Anniversary Exhibition. The water colors are:

A.S.Cat.No. 813 - SERVANT GIRLS
A.S.Cat.No. 814 - DANCE
A.S.Cat.No. 815 - THE DOCTOR

Inasmuch as we are trying to complete the show by November 1st when all material must be ready for the catalogue designer I would appreciate it if you would please arrange to have the above water colors, as well as the BABE LATOUR shipped to us collect, (billing us for ^{packing} shipping charges) so that we can have the photographs made.

We understand from Mr. Davis that the three water colors are unframed and we will plan to provide suitable frames for the exhibition.

I enclose loan agreement forms in duplicate and will appreciate your filling out one copy of each and returning them to me at your earliest convenience.

Thank you for your co-operation. With kind regards.

Sincerely yours,

Joseph S. Trovato

Joseph S. Trovato
Armory Show - 50th Anniversary Exhibition

jst;jw
encl. loan forms

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October 22, 1962

Miss Shirley G. Hardin
Fairweather-Hardin Gallery
141 East Ontario Street
Chicago 11, Illinois

Dear Shirli:

It was fun seeing you and Sally, and I too regret that we had so little time together. This art racket is pretty rough on us gals who seem to do most of the work in the field.

All in all, I feel--despite my prejudices--that Colin has done a superb job in relation to the Chrysler matter. It has been handled with dignity and effectiveness, and I doubt whether anyone else could have done as well. So much for that.

I do hope that this will be the beginning of a clean-up job in the art world and it will frighten away the other crooked dealers as well as the collectors who are largely responsible for it. As I reported to one of the newspapers which insisted on comments from me, I thought that this angle would be "news" and might embarrass the rich shams who are looking for bargains and who buy from itinerants, etc. So much for that.

I was so hurried during your visit that I did not give you complete information regarding the Davis painting. MUNICIPAL, dated 1961, measures 24" by 30". I shall send you a photograph of it as soon as we receive a print. I also gave you the incorrect price. The figure is \$10,000, less 10% to you. Thus I think \$14,000 is somewhat exaggerated, in view of the fact that pictures of the same dimension would now sell for about \$12,000, and no more. Use your judgment. I am writing to Mr. Smith of the St. Louis Artists' Guild to ship the painting direct to you as soon as the exhibition closes in St. Louis.

When I complete my "idea" plans, I shall write you in detail, hoping of course that the lenders will agree to let their objects travel. Shortly I will know the respective dates for our own schedule.

And so, best regards to you and Sally.

Sincerely,

Edith Gregor Halpert, Director

EGH:eb

Obviously, I have a soft spot for Robert Tobin. The Sheeler he purchased is the only one that has been on the market in three years. I had planned to hold on to it indefinitely but I broke down and let him have it in the hope, of course, that it will eventually land at Mollay.

How about coming up North to see the little woman.

Best regards,

Eh: jsw

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October 25, 1962

Mr. Edwin Binney III
305 Dean Road
Brookline, Massachusetts

Dear Mr. Binney:

I am most grateful for your thoughtfulness in having a copy of the catalogue mailed to me. Believe me I am deeply impressed as I have always had a great love for Persian miniatures and acquired one in my youth. I wish the exhibition would come east as I would love to see the entire collection. Let me know if there are any plans along these lines.

And do come in to see us. It is always a pleasure for me.

Sincerely yours,

EGH:gs

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artist

October 26, 1962

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Mr. Taiji Kiyokawa
117 Seijo, Setagaya
Tokyo, Japan

Dear Mr. Kiyokawa:

Thank you for your letter.

Some time ago this gallery made the decision to limit itself to the work of those artists on its permanent roster (whose names are listed below), and consequently we feel that one of the younger among the nearly four hundred galleries in New York City would be in a much better position to discuss your work with you.

With best wishes,

Sincerely yours,

Gratia Snider
Secretary

COLUMBIA MUSEUM of ART

SENATE & MULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT
DIRECTOR

October 22, 1962

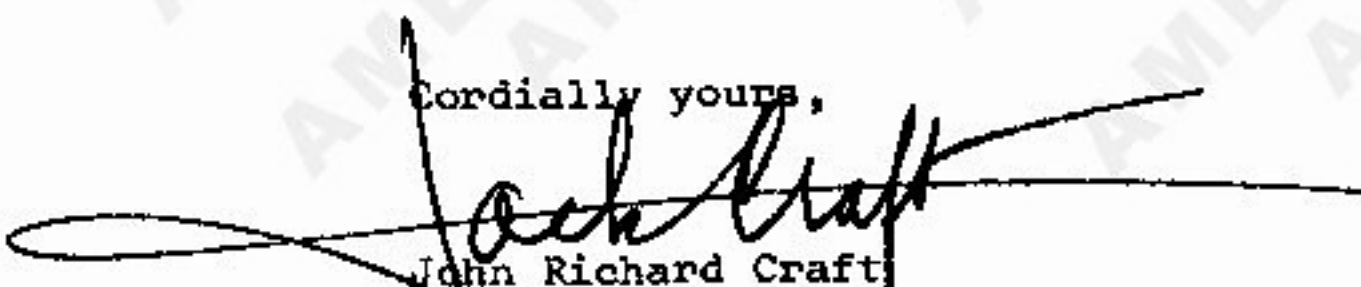
Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

The calendar is looking down the throat of our intentions to form that exhibition to be called "THE ASCENDANCY OF AMERICAN PAINTING" for dates of April 3 - June 2, 1963, concerning which my assistants, Richard S. Carroll and David Van Hook spoke to you last Spring.

In our efforts to finalize and to firmly "tie down" the planning of this exhibition, would you see me sometime during the week of November 11th?

Cordially yours,


John Richard Craft
Director

JRC:sac

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October 15, 1962

Mrs. Robert A. Sears
111 Peachtree Battle Avenue
Atlanta 5, Georgia.

Dear Mrs. Searst

I finally had an opportunity to talk to Ben Shahn who has been away on a trip. He advised me that he has no copies of the poster other than the one he received from the Center. He suggested that you write directly to Lincoln Center where the posters are being sold.

It might interest you to learn that we have received from Shahn the original drawing for the poster. If this would interest you I would be very glad to send you a photograph with the dimensions etc.

Sincerely yours,

BH:jaw

free to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

702
ok Publishers

Dear Mrs. Halperin,

Will you be good enough to
put me back on your mailing list?

Thank you, f.

Ray Shaw,
Chairman Art, Women's Press Club
255 w 90 street, ny 24.

ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8510-11
3-12-13-14

10 EAST 40TH STREET
NEW YORK 16, N. Y.

October 15th, 1962

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Re: Neiman - Marcus
Dallas, Texas

About the middle of August you asked that we try to settle the above loss for you. Mr. Mortimer who represents the company that insures the above, has been called on the following days:

[8/21, 8/22 (twice), 8/27, 8/29, 8/30, 8/31 (twice), 9/13, 9/19, 9/20,
9/21, 9/27, 10/9 and 10/10/62.

Amongst others, when I say others, I mean that there were innumerable calls made to him which were not marked on our file.

It seems to me that an organization such as Neiman Marcus most certainly should have enough influence with their insurance company to see that this loss be paid as you submitted it. This should be done without the fuss and stalling tactics that have been going on for the past two (2) months with this office.

I would suggest that you write to Neiman-Marcus and make demand upon them for payment of either the \$12,600.00, which would be your cost to repair and depreciation, or \$40,862.00 for the entire shipment in which case you send them the merchandise and close the case out.

Please advise.

Very truly yours,

ARTHUR R. FREEMAN

BY:

ARF:SG

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SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

25 October 1962

Mrs. Edith Halpert
The Downtown Galleries
32 East 51 St
New York 22, N. Y.

Dear Edith:

It's time to pursue plans for the showing of your collection here August 6 to September 15, 1963 and possibly elsewhere in the bargain, if you're amenable.

Bill McGonagle, who assists Bob Griffing as you know, stopped here briefly to stress Honolulu's interest in taking the exhibition while it is out this way. Then, seeing Tom Howe of the Legion of Honor in Chicago a day or so later, I took the liberty of asking about his participation and found him equally enthusiastic. Honolulu could schedule it in October - November, following our showing, and San Francisco in January. This would greatly help costs, needless to say, and, more to the point, would provide unique opportunities for masses of people to see some of the most important painting that has occurred in America in our time.

What do you think? Can you let sixty or seventy key works go for six months? That number seems practical for all of us. Under the circumstances, I think we would have to forego the American primitive things.

Of course we'll want a handsome catalogue, as I've already said. Who would be best to do an introduction? I had correspondence with Corcoran people but was told they couldn't prepare anything extensive for their fall showing.

Please let me know your reactions.

It was much fun being with you in Atlanta, though the jury process was a most discouraging experience. I was further discouraged by the dribble credited to me in the catalogue; your off-the-cuff comments fared far better, but then look who was talking!

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THE COLUMBUS GALLERY OF FINE ARTS

COLUMBUS 15, OHIO

October 17, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

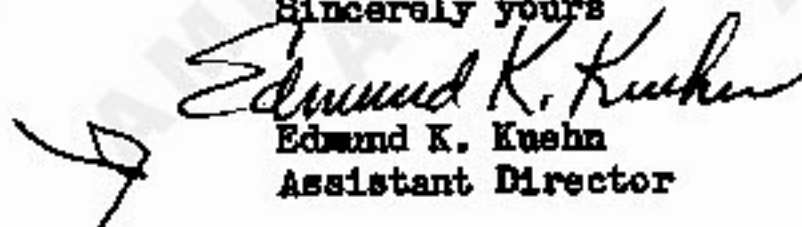
Thank you for your letter of October 15. I have wanted to write my personal thanks to you for your fine talk and particularly your advice to our younger people - the people who are wanting to learn how they may help the Gallery and become more active in its affairs. The young couple to whom you spoke are Peter and Mary Boris. They reside at 278 North Cassady Avenue.

Our public relations lady is Nancy Sobolevitch and hosts of the evening were Mr. and Mrs. Richard M. Ross of 107 Ashbourne Road.

My wife, Liese, and I expect to be in New York on November 5, 6 and 7 and we hope to see you at your Gallery at that time.

Mr. Young and I both extend to you our thanks and good wishes.

Sincerely yours



Edmund K. Kuehn

Edmund K. Kuehn
Assistant Director

EK/fm

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RIENDS of

RT

SALE AND RENTAL GALLERY

4525 Oak

WILLIAM ROCKHILL NELSON GALLERY AND MARY ATKINS MUSEUM OF FINE ARTS

Kansas City 11, Mo.

Oct. 29, 1962

Downtown Gallery
32 East 51 St.
New York 22, N.Y.

Dear Mr. Marin,

Push
air express

We have only opened the American Art Market four days ago and there has been a constant demand for the less expensive Ben Shahn items. Would it be possible for you to send us several more of the signed posters - "Stop H-Bomb", (or unsigned) or possibly you have located a Lincoln Center poster. We could also use more of the under \$100 lithos as the three you sent us are sold. We would appreciate having them as soon as possible, and as they are not matted, could they come air mail? Thank you for your prompt attention to this matter.

Sincerely,

Joan Dillon

(Mrs.) Joan Dillon
Chairman, Sales and Rental Gallery

4525 Oak St.
Kansas City 11, Mo.

October 22, 1962

appm

Mrs. J. Seymour Sloan
180 East 79th Street
New York, New York

Dear Mrs. Sloan:

In response to your request, I am listing below the current insurance value of the Marin painting you purchased in 1957:

The title is APPLE TREE AT SADDLE RIVER (N.J.), 1947, w.o., \$3500.00.

How about coming in to say hello? It's been a long time since your last visit.

Sincerely,

EGH:eb

October 29, 1962

Joseph Kriegler, M.D.
175 Ridge Road
Lackawanna 18, New York

Dear Dr. Kriegler:

Thank you for your note and check.

Nothing delights me more than a "satisfied client." It is
always a joy to place a painting in a loving home.

The photograph together with the provenance is enclosed.

Sincerely yours,

ECH:gs
enc.

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CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: HENRY B. PELAGER • Vice-Presidents: ROLAND W. RICHARDS • Director: CHARLES NAGEL • Secretary: MERRITT S. HITT

October 17, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Edith
Dear Mrs. Halpert:

From November 29th through December 9th the City Art Museum of St. Louis will hold its sale exhibition "Collector's Choice V". This is an intensive sales effort conducted in the belief that it is the duty of the Museum to bring before the people of its area objects of beauty at prices the average museum goer can afford to pay.

Our invited audience on November 29th will be drawn from a membership of 3600 plus all those who have made purchases in other years.

The idea of the exhibition is simple. It contains objects in all media from every period and culture, the only requisition being that the Director shall actually have seen the object or work by the same hand and feels it is a good buy.

These objects run in price from \$10 to \$3000 and the owner or artist places on them a price which is large enough to include 15% for the Museum to help defray expenses. The Museum pays all shipping and insurance charges, remits to you a cheque from the purchaser for the full amount, and then asks you to return to us a cheque for 15% of the sales price. This avoids any Missouri sales tax complications and going into too much detail with the purchaser.

Objects should be in our hands by November 15th in order to be placed in the small catalogue which is printed by the Museum. We feel, aside from any sales successfully consummated, that it is a worthwhile effort for the Museum to make if only to put our public into direct contact with the dealers and artists.

Any object not sold will be returned promptly after the show at our expense. I do hope that you will consider this an effort worth helping both from your point of view as well as our own.

I hope to be in New York from October 23rd to November 3rd and will get in touch with you regarding a time convenient to talk with you about this exhibition.

Sincerely yours,

Charles Nagel
Charles Nagel
Director

CN/vc

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October 25, 1962

Mr. Hyman Swetsoff
Swetsoff Gallery
119 Newbury Street
Boston 16, Massachusetts

Dear Hy:

Thanks for advising me about the Steichen watercolors.
Frankly I have no idea whether or not they have any value.
I have heard of quite a few which were available but have
done nothing about it as I prefer him as a photographer.

Don't you ever get to New York? If so do come in to say
hello.

Sincerely yours,

EOH:gs

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Urbana - EMpire 7-6611

October 18, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am glad to see that Ben Shahn is going to
be in the exhibition.

Will you complete these forms for:

Ben Shahn "It's No Use to Do Anymore"

We also will need statements of "objectives",
or about the paintings and sculpture, from all of the
artists represented in the exhibition.

Sincerely,

Muriel Christison

(Mrs.) Muriel B. Christison

MBC:ild
Enclosures

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POL ^{ok} _{gs}
Museum

October 25, 1962

Mr. Edmund K. Kuehn
Assistant Director
The Columbus Gallery of Fine Arts
Columbus 15, Ohio

Dear Mr. Kuehn:

I am grateful to you for the prompt reply and will drop a note to my hosts very shortly as well as to Mr. and Mrs. Boris.

I am so glad that you plan to be in New York and I certainly look forward to a visit with you and Mrs. Kuehn. Won't you please phone when you arrive so that we can arrange a date?

Sincerely yours,

EGH:gs

Emmel

October 26, 1962

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Edward B. Dwight, Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Edward:

I held up the reply to your letter as I wanted to ascertain whether or not I can - as an individual - give you the valuation on the Marin painting now promised to the Institute.

As you have probably read, the Bureau of Internal Revenue has agreed to retain the gift deduction idea with the proviso that the appraisals are made by the Art Dealers Association of America. Thus I would suggest that your request for the valuations on all the gifts to be made by the Murrays be forwarded to them and they will no doubt call on me as one of the panel of three. Meanwhile you might note the minimum figure of \$2500. When the panel meets the average will be accepted and the official form will be mailed to you. You see we are getting into the bureaucracy.

Best regards.

Sincerely yours,

EGH:gs

INA

INSURANCE BY NORTH AMERICA

Insurance Company of North America
Life Insurance Company of North America
2501 Grand Avenue, Des Moines 12, Iowa

October 24, 1962

The Downtown Gallery
32 East 51 Street
New York 22, New York

RE: 162 TR 15304a
Edmundson Art Foundation, Inc.
D/E 3-22-61

Attention: Miss Irene Gruber

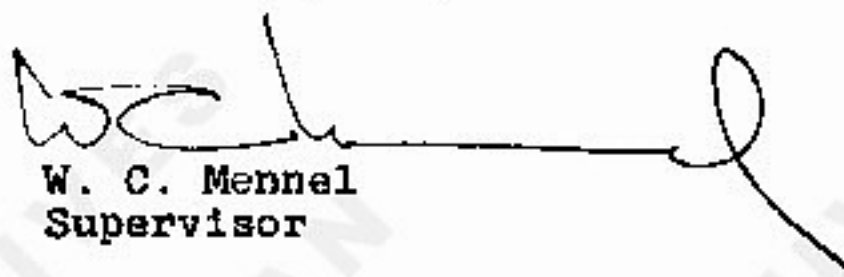
Dear Miss Gruber:

We refer you to previous correspondence and our letter
of September 21, 1962 with enclosures.

May we please have prompt consideration of our request.

Thank you in advance for your cooperation.

Sincerely yours,


W. C. Mennel
Supervisor

WCM/vb

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October 22, 1962

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Mr. Max Enelow
Elkins Park House
Elkins Park 17, Pennsylvania

Dear Mr. Enelow:

I am sorry, but the situation has not been changed in relation to the Weber paintings.

As long as we represent an artist or his estate, we neither purchase nor accept on consignment work by that artist, as such sales would act as competition. Thus, I would suggest that you make arrangements elsewhere.

Sincerely yours,

Edith Gregor Halpert
Director

EGH:eb

CHARLES ALAN
HOWARD ROSE

THE ALAN GALLERY
INCORPORATED
766 MADISON AVENUE AT 66TH STREET
NEW YORK 21, N. Y. LEHIGH 5-3119

19 October 1962

Dear Edith:

No, Edith, I am not releasing Reuben Tam; nor do I have any intention of doing so. I would feel very badly if he left the gallery.

I did not "release" Jacob Lawrence. I was very sore and hurt that he left to go with Dintenfuss and quite angry at the way it was manoeuvred. It is a long story which I will tell you one day if you are interested.

Knipschild telephoned me just before I went West this summer and wanted me to come to Cedar Rapids and then to Iowa City. But I had set up many appointments in Chicago and California (it was a very fast trip) and could not change my plans. He told me at some length of your visit but did not mention your purchases; nor has he written. There was a time when we purchased from Knipschild and this let him free to sell privately. But, since his last show, it has been my understanding that we have gone back to the usual "consignment" basis. I will write him about this and get it cleared up.

Do come in when you come uptown. I never seem to get down to 51st Street.

Sincerely yours,

Mr. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22

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Mrs. James M. Willis
 Manset, Maine

10/24/62

Maine

1. Birds - Small Point,
 Maine 1932 \$4000.

2. Sea Gulls Soaring
 1940 4000.

3. Sea Movement in
 Greys III 1949
 4500.

October 15, 1962

Mr. Clifford Sutliff
Paul Planer Interiors
4615 Fifth Avenue
Pittsburgh 13,
Pennsylvania.

Dear Mr. Sutliff:

I am sorry that you did not receive word from us to the effect that the balance of our consignment to you had been received. Indeed you may remove these items from your insurance policy.

I hope that I will have occasion to see you in New York on your next trip from Pittsburgh.

Sincerely yours,

EH:jew

CC to

E. Halpert
Gallery File

10/17/62

W.S. Dudworth & Son
424 W. 52nd St.
New York, N.Y.

Gentlemen:

On Monday, October 16, we shipped to your attention,
via Railway Express, one crate containing two paintings.
These are to be unpacked and delivered to The Downtown
Gallery, 32 E. 51st St., NYC.

Charges for unpacking and delivery should be billed to
Gump's Gallery, 250 Post St. San Francisco.

Thank you.

Sincerely,

Helen Heminger
Director
Gump's Gallery

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

EDWIN GILBERT

16, RUE HENRI-BARBUSSE

PARIS V^e

Oct. 13 - 62

Dear Edith:

A note in haste to ask how you are & what is new?

Looks like I might be changing publishers: telephone rang last week & out of the blue I received a staggering offer, flattening to my ego & pocketbook. It's a complex deal, necessitating buying out my Hippocamp contract etc. But it will be very fine for me.

Also last week the Sunday N.Y. Times called asking me to review A.J. Liebling's new book of essays "Between Meals". I agreed. The book was a delectable reminiscence of Paris during the past few decades. My review is very short. It should appear in the Sunday Times next Sunday, I imagine, or possibly the day after.

Except for colds, we are all functioning. Warmly we wait to hear from you.

Write!

We all send our affectionate best & we miss you terribly!

Phil & Ursula

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

October 23, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed is the signed receipt for the EDITH GREGOR HALPERT EXHIBITION OF AMERICAN ART which we received some days ago from the Santa Barbara Museum, but which we have only now been able to check as thoroughly as we wanted to do.

I attach, also, our condition report. As you know, two of the items, the collage by Arthur Dove- "George Gershwin's Rhapsody, in Blue, Part I", and a small bronze figure of a woman by Lachaise- both on your list, and listed as having been sent from Santa Barbara on their list, were not included in our shipment. Otherwise everything was accurately checked.

I was so sorry I could not see you when I spent those two or three heavenly days with Betty Schenck. Better luck, for me, next time. But I hope before I can come to New York that you will return again to Honolulu to see us. We are all looking forward eagerly to the coming exhibition of AMERICAN ART. Bob and Marjorie are presently in Rome, soon to be in Paris, and in mid-November in New York for a few days. But he will be back in Honolulu in time to see the show.

With warmest personal regards to you,

Sincerely yours,

Mrs. Fritz Hart
Keeper of Collections

* The sculpture - not
the painting!

October 18, 1962

Miss Virginia M. Fay
Secretary to the Director
Museum of Fine Arts
Boston 15, Massachusetts

Dear Miss Fay:

During the month of June we had some correspondence in connection with the Dove collage LONG ISLAND. At that time you wrote that Mr. Rathbone would not return from Greece until August 10th and that the matter would be taken up again after the summer months. Thus I am writing to ascertain whether Mr. Rathbone succeeded in getting a donor for the collage.

May I hear from you shortly?

Sincerely yours,

EGH:gs

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George A. Curtis
Star Route 22282
Owl's Head, Maine

October 29, 1962

Dear Sirs:

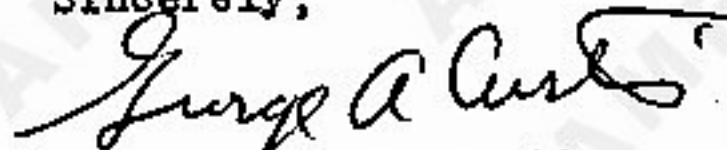
During the month of November I plan on being in New York for about a week, at which time I would like to show you what I believe to be a discovery of New Form in sculpture-- (It has to be new, it's not done via any known method.)

Jackson Pollock was the spark which set the fire to my imagination, Question- How can I free sculpture from its mechanical fabrication, and give it the spontaneity of a water color?

After 3 years, and putting aside my welded sculpture, I have succeeded in producing 15 pieces of spontaneous sculpture, the largest of which is 5ft. high, by pouring molten aluminum in space, which has never before been visualized, making an instantaneous piece of sculpture, The 15 pieces demonstrate the versatility of the medium--no molds-- just spontaneous pouring of molten aluminum and voila! Beauty never seen before.

No, I am not crazy- just a very serious artist. I know what I have done. Now I want the rest of the world to see my new work. Are you interested? Please advise.

Sincerely,


George A. Curtis

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October 29, 1962

Mrs. Joan Ankrum
Ankrum Gallery
930 N. La Cienega Blvd
Los Angeles 69, California

Dear Mrs. Ankrum:

It just occurred to me that it would be a very good idea to have some small paintings and some drawings for our forthcoming Christmas Exhibition - the 37th annual of this event. The exhibition attracts young collectors from all parts of the country, and I think it would be very nice to give them an opportunity to acquire a Brodersen. Our price range is from \$100 to \$1500, but we like to have at least a few outstanding examples qualitatively in any size, small or otherwise, to fit into the lower brackets as well as the upper. They do not have to be new examples, but must be the top of course. For your information we do not sell to any "upper class" collectors, but concentrate on those whose budgets are low and taste high.

I shall be most grateful for your cooperation. As soon as I get back from a short trip I will get in touch with you to discuss further details of our projected plans. My very best regards.

Sincerely yours,

EGH:go

PAGE 3- THE EDITH GREGOR HALPERT COLLECTION OF AMERICAN PAINTING- CONDITION REPORT
ON ARRIVAL AT THE HONOLULU ACADEMY OF ARTS.

BOX 6

GEORGIA O'KEEFE, X	"In the Patio IX" - Finger marked.
BEN SHAHN.	"Anger, 1952" - (Gold frame chipped all around).
DON FINK, X	"Composition, 1956" - Upper right corner rubbed. (Canvas slightly buckled lower right).
MARSDEN HARTLEY,	"Earth Warming, Mexico" - Panel buckled, liner soiled.
LOUIS GUGLIELMI,	"Mental Geography" - Needs varnishing. (Edges of frame worn)
REUBEN TAM,	"Days Toward Landfall" - (Corners worn on frames)
KARL ZEREN,	"Dark Angel" - Liner soiled. (Frame rubbed)
WILLIAM KIENBUSH,	"Pine Monehan" (Several chips on frame which is much worn)
GEORGE L. K. MORRIS X	"Entanglement, 1953" - Upper and lower edge of painting abraded. Some loss of paint. (Inside of frame chipped at left)
MAX WEBER,	"Talmudists" - (All corners much worn)

BOX 7

PAUL BURLIN,	"For the Love of a Cat" - (Small chips- top right and lower right on frame).
CARROLL CLOAR, X	"Bandsman" - Small chips of paint removed- upper left corner; upper center; $3\frac{3}{4}$ inches up and $1\frac{1}{4}$ inch in from lower right corner; $3\frac{1}{8}$ " and $6\frac{1}{16}$ " from upper right corner. (Tiny white speck center back right- on bandsman's hat).
MILES SPENCER,	"The New Ice Plant" - (Frame chipped around edges, especially lower left and right).
GEORGIA O'KEEFE,	"Dark Painting" - Bits of excelsior under glass.
JACK LEVING,	"Aid to Digestion" - Paper crinkled against mat, lower right corner. Small piece of silver leaf under glass. (Small sliver of wood out of center top of frame).
CHARLES DEMUTH,	"Nospmas M. Eglap" - Bulged from imperfect stretching.
JOSEPH STELLA,	"Self Portrait" - (Dark areas all around silver frame).
CHARLES SHEELER, X	"Wind, Sea and Sail" - Loss of paint on top edge of blue area, upper right.

BOX 8

STUART DAVIS, X	"Composition with Winch" - Finger marked.
GEORGIA O'KEEFE,	"Gate of Adobe Church" - (Several scratches on frame and liner)
CHARLES DEMUTH,	"Distinguished Air" - (Edges of frame much worn)
ARTHUR G. DOVE,	"Connecticut River" - (Frame chipped all along right side; silver liner worn).

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October 29, 1962

Mr. Adolph Green
211 Central Park West
New York, New York

Dear Adolph:

Vulgar as it may seem I must write to you regarding your outstanding balance amounting to \$846. As you know, a very, very long time has elapsed since the combined purchases were made, and I would greatly appreciate getting payment in full so that we can clear this up and pay the artists.

I realize how preoccupied you are, but please take care of this won't you?

Best regards.

As ever,

EOH:gs

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October 25, 1962

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Mr. Leo S. Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

It was good to hear from you and I too regret that I missed you in August.

I had a preview of the Morton Wing during the summer when I stopped off in Chicago to see the Rattner window - en route to Iowa. Incidentally I hope you have visited the Loop Synagogue as it is really a great experience. The window is superb.

I hope to see you soon in New York.

Sincerely yours,

EOH:gs

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October 16, 1962

Butterfield

Dear Franks

How can you do this to your friend - the "Dachess"? "Her first reason was to move the goods". Never have I been accused of being commercial and you know that my whole motivation is L O V E.

Just to punish you, dear, I am enclosing a photostat from our clipping book relating to the exhibition entitled "Abstract Painting in America 1903 - 1923". Obviously, the reaction - and this was ~~unusual~~ of eighteen museums requesting the exhibition - was that these artists were avant-garde - and how.

Pop Hart, as you know, has not been associated with the Gallery since 1930 and really does not represent our present trend.

I am waiting for the Gattelines to come and see me. How 'bout it. You have promised so often. I will even make borscht for you a la Connecticut.

Affectionately,

EH:jaw
Enc.

M. B. KAPLANSKY
54 OLD PARK ROAD
TORONTO 19, ONTARIO

Oct 12, 1962

Dear Edith,

First of all, let me thank you
for your hospitality when we were
in New York. We enjoyed being
with you. I am enclosing a
cheque for \$200^{xx} to begin
payments on the Weber.

Thanks again and regards

KIP

The Woodward Foundation
1004 Fifteenth Street, N.W.
Washington 5, District of Columbia

Executive 3-0900

*should be made out to The Woodward Foundation
and mailed to the address above.*

Sincerely yours,

Shirley Woodward.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

F
AFA
October 26, 1962

Mr. Edgar F. Richardson
Winterthur Museum
Wilmington, Delaware

Dear Ted:

I know you must be frightfully busy but thought I'd follow through just the same.

Are you still interested in the weathervane molds?

As I explained to you originally I do have to move rather fast and am eager to know whether you are still as enthusiastic about the idea as you sounded. I am ready to meet you in Philadelphia any time now that we are better organized after the hectic period of reopening the gallery, etc. Incidentally would you be good enough to return the documents to me as they are all originals and I have no copies? If you wish you can make photostats for your records, but I want to keep these with the molds as a unit.

I hope you plan to be in New York very shortly and that I will have the pleasure of seeing you.

Sincerely yours,

EGH:gs

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

October 23, 1963

EDITH GREGOR HALPERT COLLECTION OF AMERICAN ART
CONDITION REPORT ON ARRIVAL AT
THE HONOLULU ACADEMY OF ARTS

ALL FRAMES DAMAGED FROM PREVIOUS HANDLING

(THE HONOLULU ACADEMY OF ARTS CONFIRMS AND REPEATS BELOW THE REPORT GIVEN BY THE SANTA BARBARA MUSEUM ON THE CONDITION OF THE COLLECTION ON ARRIVAL THERE. ADDITIONAL COMMENTS WHEN CHECKED ON ARRIVAL AT THE ACADEMY ARE ENCLOSED IN BRACKETS.)

BOX 1 HERBERT KATZMAN, "Brooklyn Bridge, 1961" - (Small chip in corner of frame, lower left)

HYMAN BLOOM, "Cadaver, 1953" - Frame badly damaged

X STUART DAVIS, "Poohade" - Finger marked, lower left corner. (Edges of frame chipped at corners and along sides)

X EDWARD STASACK, "Cold Pacific" - Scratch on frame and picture 17 1/2 inches down from upper left corner. Scratch on frame and picture 4 inches up from lower left corner.

GEORGE MORRIS, "Wall Painting" - (Outer edges of frame chipped and rubbed. Inner gold frame scratched & rubbed)

X YASUO KUNIYOSHI, "Circus Girl Resting" - Horizontal scar 10 inches from top, 3 1/2 inches from right edge. Vertical abrasion 3 1/2 inches from left edge, parallel to left edge. Scar over hand holding cigarette. (Frame has over-all chipping).

BOX 2

BEN SHAHN, "World's Greatest Comics" - (Chips & abrasions on frame- top right, top left and along both sides)

X SAMUEL HALPERT, "Après la Siesta" - Corners imperfectly stretched. (Liner very soiled; chips on frame- lower left and top)

ISAMI DOI, "Gateway to the Blue" - Loss of paint along top and right edges (Chipp 6" from left corner; along right side 1 inch from top)

BERNARD KARFIOL, "Making Music" - (Frame badly worn along edges).

BOX 3

WALTER WEIGS, "Ice Storm" - (Frame scratched, especially on left side)

X ARTHUR G. DOVE, "Snow on Ice" - (Loss of paint- small speck lower right, 1 1/2 inches from bottom. Silver rubbed off frame in areas)

artist

October 11, 1962

Mr. J. D. Herbert
70 Barnes Street
Providence, Rhode Island

Dear Mr. Herberts:

Several years ago, after introducing young artists for many years, we discontinued this practice and are no longer considering any additions to our roster.

Since there are more than 400 galleries in New York today, the situation is well in hand.

I would therefore suggest that you communicate with one of the many active galleries in this field.

Sincerely yours,

EOH:ms